

# BANDWAGON

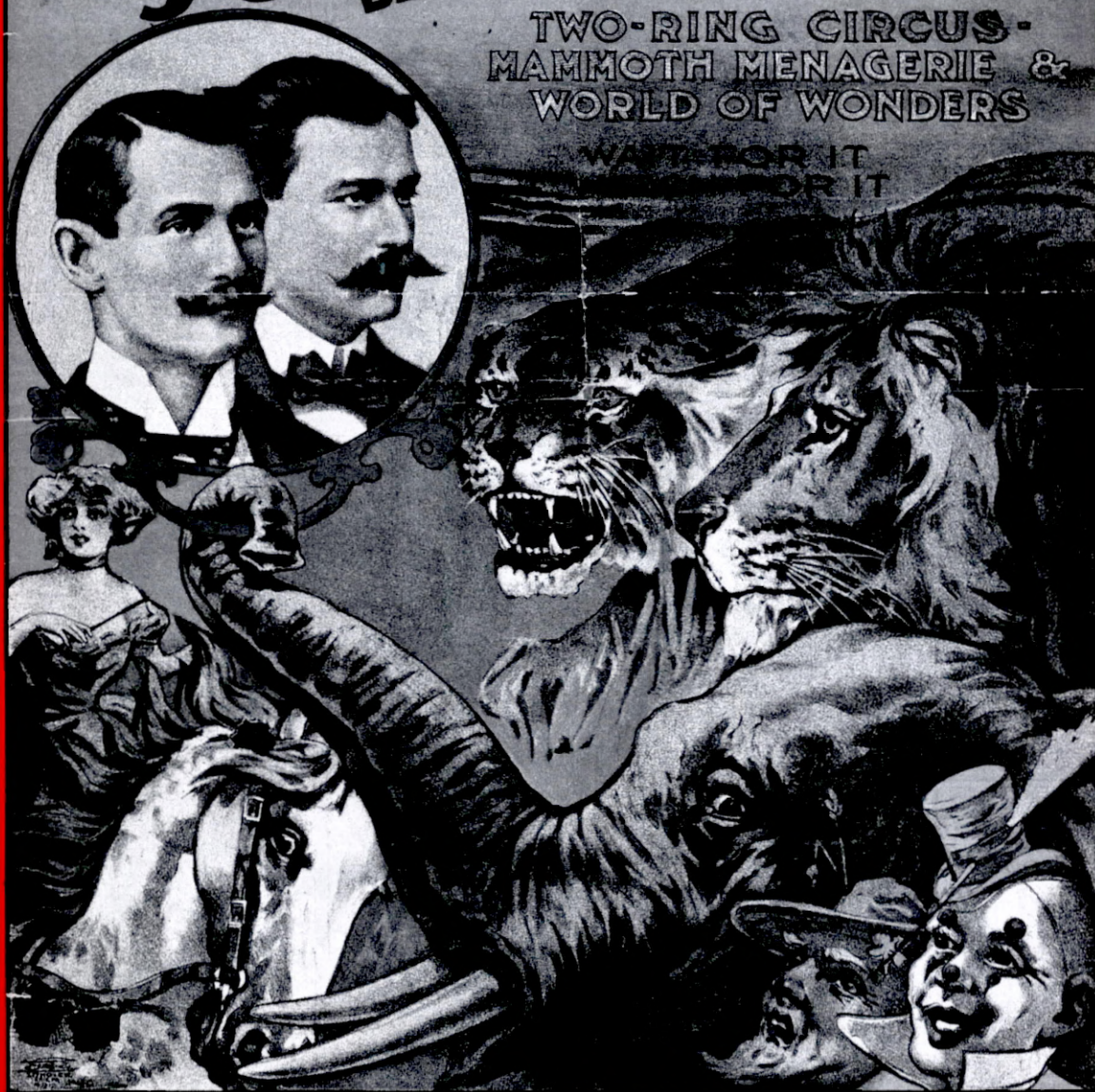
THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

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## DOWNIE & WHEELER'S SHOWS

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WORLD OF WONDERS



GRAND MASTODONIC FREE STREET PARADE AT 10<sup>30</sup> O'CLOCK DAILY

JULY-AUGUST 1977





## THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

### Vol. 21, No. 4 July-August 1977

Fred D. Pfening, Jr., Editor

Joseph T. Bradbury, Fred D. Pfening, III Associate Editors

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Vol 21 No 4

July-August 1977

75 Years Ago

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Ringling Bros. World's Greatest Show opened with gorgeous display of horsemanship under John O'Brien, greatest of horse trainers, followed by triple-ring circus with 30 riders, 60 acrobats, contortionists, aerialists, trained animals, 40 clowns, large menagerie, the Hippodrome races; free street parade in 30 sections.

Pfening, Jr., Editor

D. Pfening, III Associate Editors

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## DONALD F. SMITH

Donald F. Smith held a very unusual position in the annals of circus history and the collecting of circusiana. He was one of the most prolific circus photographers starting in the early 1930s. He was one of only two men in the history of the three circus fan groups to have been president of two organizations, but most important to the Circus Historical Society he was the founder and first president of the organization.

On the twentieth anniversary of the CHS in 1959 Don Smith wrote an article for the *BANDWAGON* outlining his early efforts to bring the collectors of circus material into a new organization. He told of his early interest in forming a group of circus collectors, after noting that most circus fans were content to visit a circus when and if it played in their own town. Smith was one of the first circus fans to travel from city to city and state to state to record the shows with his camera. Meanwhile he began corresponding with other fans and collectors he had met on various show lots. In 1937 he traveled extensively with the Tom Mix show from Chicago to Toronto. On the Mix lot in Dunkirk, N.Y. he visited with several other circus fans he had written to but had not met. But this group collected only circus photos and were in favor of a Circus Photo Club. But the idea did not really get off the ground.

In 1939 Smith joined the Circus Fans Association and helped with the arrangements for the CFA convention that year on the Parker & Watts Circus in Ann Arbor, Michigan. During the convention he suggested that CFA members might be interested in collecting items for a circus museum, and that a page be provided in the *White Tops* to tell of the group's activities in each issue. But there was little interest on the part of CFA members. Nevertheless he returned home to Detroit more determined than ever to form the Circus Historical Society, which had been selected as the name of a new organization. Smith visited with Bette Leonard who then informed her friends and passed the word about the new group.

Ten circus collectors were the charter members, of these only Arthur Stensvad, Bette Leonard, Bill Kasiska, Robert Green, Bill Green and Charlie Campbell are still alive. The first publication was called *SPEC*, Smith was its editor. The name brought some confusion and in March 1942 the name of the CHS magazine was changed to *BANDWAGON*, this first issue under the new title was printed by the present editor, then a high school student. The CHS grew slowly, but was hampered by the war years. On April 11 to 14, 1946 the first national convention of the CHS was held in Peru, Indiana, with Smith's good friend, Terrel Jacobs, as the host at his winter quarters. Others succeeded Smith as president of the CHS but his interest and help continued over the years. He was called back to duty and served as treasurer of the CHS in 1964 and 1965. In 1970 Smith was honored by his election as president of the Circus Fans Association of America. He had long been a member of the Circus Model Builders and



This recent photo shows Don F. Smith with a 1935 poster of the Ringling Barnum show listing three different locations for the show in Detroit, Michigan, from August 25 to 27. Adrian, Mich. DAILY TELEGRAM photo by Wayne C. Kodey.

served as photo editor of its magazine, *THE LITTLE CIRCUS WAGON*.

Smith retired from the Chrysler Corporation after 40 year's service in 1975. In the late 1920s he served as Walter P. Chrysler's chauffeur, but later was transferred to the

firm's export division, and finally served as a claim inspector.

In recent years he presented some fine items from his circus collection to various circus museums. Smith and his wife Martha attended the CHS convention in Sarasota, Florida, in February 1977. In June of 1977 he attended the Las Vegas CFA convention. While returning from Las Vegas he died in his sleep in a motel in Santa Rosa, N.M., on June 25, 1977.

Donald F. Smith will long be remembered as an outstanding circus photographer, historian and collector.





THE SHOW THAT'S DIFFERENT

# LaTena's

BIG 3 RING WILD ANIMAL CIRCUS

ANDREW DOWNIE  
SOLE OWNER & MANAGER

PRESENTS MORE  
WILD ANIMAL ACTS  
THAN ALL OTHER  
SHOWS  
COMBINED

## Season of 1917

By Norman Pike

This article covering the final season of the LaTena Circus tells of an Andrew Downie circus that came about midpoint in the career of this famous showman. By way of background a bit of prior history covering Downie has been added as an introduction. - The Editor.

In the November-December 1975 issue of the *BANDWAGON* a series of articles began covering the complete history of the Downie Bros. Circus. Joe Bradbury, author of the Downie series, provided a summary of Andrew Downie McPhee and his activities as a circus owner prior to his organizing the Downie motorized circus in 1926.

Following the turn of the century Andrew Downie operated a two car show called Downie's Big Uncle Tom's Cabin Co. This was a typical gilly operation using equipment almost identical to a circus. In 1905 he returned to the sawdust field and framed a wagon circus and first used the title Downie Bros. World's Greatest Dog, Pony and Trained Wild Animal Shows. In 1906 he placed this show on rails, probably using less than 10 cars. Downie purchased a home and winter quarters property in Medina, New York, and had brought his show back to this town each year. Following the closing of the 1910 tour through his native Canada the Downie circus returned to Medina.

During late fall of 1910 Downie entered into a partnership with Al F. Wheeler, who had toured a ten car show for a number of years. Winter quarters were established at Wheeler's Quarters in Oxford, Penn., and the new show began taking shape. The Downie equipment remained in Medina, New York, being repaired and repainted until it was shipped to Oxford in March 1911 for an early April opening in that

city of the new Downie & Wheeler's World's Best Shows Combined.

The Downie & Wheeler circus traveled on 10 cars, one in advance, 2 stocks, 5 flats and 2 coaches. The show stayed this same size through the 1913 season.

It is interesting to note the equipment carried by the 10 car Downie and Wheeler opera. The two sleepers must have come from Downie as they were named "Medina" and "Latena." The show carried 1 elephant and 4 camels and 30 ponies. Of the 33 wagons on the show 13 were cages, many of which were pony size and could be loaded crosswise on the flats. Baggage wagons were as follows: #12 horse tents; #— Props; #29 cookhouse; #31

**Andrew Downie McPhee, a showman whose name was associated with circuses for over thirty years.**



This is the second letterhead design used by the LaTena show. The title is in red outlined in black, with the leaf design in yellow or gold. This reproduction was made from a slick color proof from the printer, Erie Litho Co. All illustrations are from the Pfening collection.

horsetents; #34 chandilier wagon; #41 stake and chain; #43 Blue seats; #45 canvas wagon; #47 poles and stringers; #60 tableau; #65 jacks; #67 reserve seats; #70 steam calliope. In addition an auto, a patrol pony wagon, two mule carts, two chariots and a ticket wagon were carried. The tents consisted of the following: big top, side show, dressing room, cookhouse and two horse tops. The cages and lead stock animals were placed in the side show as no menagerie was used.

Following the close of the 1913 season the show was again returned to Oxford, Pa. The partnership was dissolved and Andrew Downie took his equipment to Timonium, Md., the division of equipment being made by the flip of a coin.

The following spring Andrew Downie launched his first circus of any great magnitude in Timonium, Md., using his wife's name LaTena as the title.

The new LaTena's Big 3 Ring Wild Animal Circus in the spring of 1914 moved on 10 cars, one in advance, five flats, two stock cars and two sleepers. The show carried the following wagons: water wagon, tableau, two carriages, reserved seat wagon, canvas wagon, stake & chain, pole wagon, lights, side show and menagerie wagon, horse tent, blacksmith, ticket wagon, calliope, dressing room wagon, blue seats, cart, privilege wagon, 10 cages, a clown cart, big top pole wagon, and cookhouse. All of the wagons as well as the train were



painted a bright red. Wild animals in cages were 5 black bears, 5 lionesses, 1 big male lion, 5 seals, 1 hippo and 1 hyena.

At 11 a.m. each day a parade was given in the following order: Mounted bugler; carriage, pulled by one horse; Band tableau, two horses; Small cage, pulled by 2 ponies; Open cage, 2 ponies; Small cage, 2 ponies; Open cage, 2 horses; Open cage, 2 horses; Clown band; Boy with pony; Open cage, 4 ponies; Small cage, 2 ponies; Open cage, 4 horses; Mounted rider; Clown cart; a goat led by a boy; Small cage, 2 ponies; Tableau wagon with black side show band, 6 horses; Open cage, 2 horses; one camel; Two elephants; and Steam calliope, 2 horses.

A free attraction, a Slide for Life, was presented on the circus grounds just prior to the afternoon and night shows.

The menagerie and side show were all in the side show tent, just as had been the case on the Downie & Wheeler show. A small pit show was also on the midway opposite the main side show. The show went to Havre de Grace, Md. for winter quarters.

For the 1916 season five cars were added and the show made a tour of Canada under the guidance of General Agent F. J. Frink, who had replaced Bert Rutherford who had piloted the show in its first two seasons. Unfortunately upon return to the United States from Canada in 1916 the show ran into an epidemic of infantile paralysis, which brought the season to an early close in Latrobe, Pa., on September 2, nixing plans to keep the show out until late fall. (This background prior to the 1917 season was provided by the Editor.)

## 1917 THE FINAL SEASON

More than one show owner had to agree with Charles Sparks that the circus business was the toughest there was. If you could make the season with a 15 car show, you could run any business in the world and make money with it. Andrew Downie McPhee — Andrew Downie as he called himself throughout his long circus career, the Canadian of Scotch ancestry who left home to join the circus — experienced many rainy afternoons when he could elaborate at length on the hardships of the circus business.

By 1917, Andrew Downie was 52 years old, a seasoned trouper who had been in show business since 1884, some seasons as a tumbler, juggler and slack wire walker on the Ringling, the Great Wallace and many other shows, other seasons as owner or part owner of a variety of wagon, boat and rail shows, none of the ventures a success for very long at the ticket wagon. In 1917, the La Tena title was ready to come out of the barn for its fourth season. Downie had taken the name from his wife, Millie, who had in



This tableau wagon carried the side show band. The wagon was built for the Sells Bros. Circus around 1890, and continued with the Forepaugh Sells show. Following the close of the 1907 season the Forepaugh-Sells show was taken to the Ringling winter quarters in Baraboo. It is not known if this tab wagon was used on the revived Forepaugh-Sells show in 1910 and 1911. Downie & Wheeler purchased a group of wagons from the Ringlings in 1912 and this tableau probably was part of the purchase. Downie continued to use the tableau on the Walter L. Main Circus until it was sold to the Miller Bros.

earlier seasons trouped as Millie La Tena, the aerialist. She, too, was a Canadian who was born Christina Hewer.

Downie's brief letters to W. P. Hall, the Lancaster, Missouri dealer in horses and elephants and used circus equipment, written under the colorful La Tena letterhead and logo, portray both his drive to improve his show, eagerness to buy new stock to pull his parade wagons or to mount his growing wild west aftershow, and his brief but poignant references to the daily

The side show of the 1916 LaTena carried the title Col. LaTena's Museum, Menagerie and World Wonders.



disasters of circus trouping. But overriding all else was the constant need to explain why he had not paid Hall the money he owed him or why the payments when they arrived were late.

1916 had been a poor season for the La Tena Show. In his two letters to Hall written in June and August, Downie describes the misfortunes which had followed his show across the Canadian border into his native Ontario:

"I have had four dry days in two months, lost about 20 men who would not come across into Canada, afraid of the war, and lost ten more Saturday on account of all joining the soldiers and going to war. They are giving them all kinds of inducements and promising them everything — I am shy of about 40 men now. Hit a cloud burst Friday afternoon and had to swing the show out Friday night, did not show at all. — when it got dry, it got so hot that people would not come out. I started to leave the country (Canada) when I run into the Coup and Lent show coming right into the towns I was to go out on, causing me to change my route and stay longer in Canada — — I dropped about \$9,000. in the last four weeks, crossed the line today back into the U.S. and started for the south."





Downie told Hall in his last letter that he intended to keep the show out until December 1st and "then put in about 12 or 14 weeks in theaters with a winter show the same as I did last season. This will give me a chance to straighten things up before it is time to do business for next season."

Apparently, Downie did get the bank roll together to winter his show and paint the wagons. The May 5th issue of *The Billboard* described the opening at Havre de Grace, Maryland on April 19, 1917. The article, which was written by the show's press agent, emphasized that "all the wagons and the entire train are painted a bright red with silver letters and yellow trimmings."

The show was on 15 cars during the 1917 season, as it was the previous season, very little change having taken place in the physical equipment. The train is reported to have consisted of one advance car, three stocks, six flats and five sleepers.

The review in the *Billboard* said that the show had ideal weather for its opening at Havre de Grace, the show's winter quarters' town, that the "parade is nearly twice as long as ever before" and that the performance was as follows:

Performance's opens with a "tournament (which) features the entire company, including the Wild West."

Display #1 - The Earles, double trapeze; Marsh and Young, knockabout comedians

#2 - Clown entry with all the Joeys

A baggage wagon, a tableau and the number 75 steam calliope are shown in 1916 just after being unloaded from the train.

and Steve Larue with his famous clown dog, Buster

#3 - Revolving globe - Toots Coy; Ring #2 - The Beales in cannon ball juggling

#4 - Elephants worked by Dot Snyder

#5 - Burlesque Hula Hula, Marsh and Young

#5 - Helliott's bears (5) with Ben, the roller skating bear

#7 - Miss Earle and Miss Coy over rings 1 and 2 on swinging ladders

#8 - Menage acts: Toots Coy in Ring #1; Mable Kenjockey in Ring #2; Stella Frieden in Ring #3 and on the track, Fred Henchman

#9 - Clowns

#10 - Secono Brothers, sensational head balancers

#11 - Batsford and Chappelle, novelty roller skaters, holding the center stage for 8 minutes

#12 - Flying rings with the Leahy Brothers and the Smith Family

#13 - The Parkers, Fred and Mable, in a realistic boxing match with a sensational finish

#14 - Clown boxing in Rings 1 and 3

#15 - Captain Tiebor's Trained

This three cornered ticket wagon was used by the Downie & Wheeler show prior to the LaTena show.

Seals, worked by Captain John Tiebor.

#16 - Marsh and Young, comedy acrobats, in Ring #1; Secono Brothers, flying rings, Ring #2; The Leahy Brothers on stage

#17 - Clowns

#18 - The Three Marriotts in heavy weight juggling with a massive aeroplane finish: The Beales, Howard and Dora, exhibition of heavy weight lifting and dumb bell juggling

#19 - Garmique Track

The Wild West Concert featured Frank and Mable Kenjockey with five other performers.

The *Billboard* listed Andrew Downie as sole owner with the following executives in charge of the various departments:

Harry Allen - Manager and legal adjuter

Tom Ryan - Sideshow manager

James J. Heron - Press agent back with the show

Jesse Bullock - In charge of front door

M. H. Hughes - Secretary and Treasurer

Harry Benson - Head porter

Whitey Lykens - Boss hostler

Baldy Edwards - Stewart

Fred Welsh - Boss props

The Route Book issued at the end of the season listed Bert Rutherford as General Agent. Contracting agents were Dan Hoffman and F. J. Frink. Victor Stout was Manager of the Advance Car which included a Boss Bill Poster and eight men.

As it will be pointed out later in this article, it is interesting to note that a considerable number of the department heads and performers listed at the beginning of the season were no longer with the show at the close.

The show played one stand in Delaware, at Newark on April 20, and then headed into Pennsylvania with a stand at Oxford on the 21st. Oxford was followed by seventeen more dates in Pennsylvania, repeating a number of stands the show had played in 1914, including Coatsville, Phoenixville and Pottstown.

On May 12, La Tena was in New Jersey, at Vineland, with eight more New Jersey stands to follow, many of them visited by La Tena in previous seasons. This was familiar Downie territory where the La Tena title helped considerably at the ticket wagon. The Route Book says that "from the start business was beyond all expectations in Pennsylvania and New Jersey."

The June 9th *Billboard* carried a photograph of Andrew Downie on the front cover but there was no news of

This full page advertisement appeared in the *BILLBOARD* magazine in 1917 telling of the various people with the LaTena show in its final season.





SOME FEATURE  
ACTS WITH

# ARTHUR F. NORRIS

**Treasurer**

THIRD SEASON

# LA TENA'S BIG TRAINED WILD ANIMAL CIRCUS

(Season of 1917)



**The Simpsons**  
High Perch Artists  
ENOUGH SAID

# Advertising Banners

JOHN AND STEVE GET THEM

NO BLOOMERS

—FULL EVERY DAY—

JOHN L. FEHR

STEVE CONNOR

# The PRIDES

SHORTY—LILLIE

FEATURED  
IN THE

WILD WEST

—THE—

# TENEYCKS

WALTER BESS

ROPER ALL  
AND AROUND  
BRONC RIDER COW GIRL

TWO OF THE WILD BUNCH

# Fletcher Smith

BACK HOME ONCE MORE.  
PLAYING CALLOPE.  
CONCERT ANNOUNCEMENTS.  
PERFECTLY CONTENTED.



**MORALES BROS.**  
JUST A RING ACT FROM  
SUNNY CALIFORNIA



# TOOTS COY

FLYING LADDER  
ROLLING GLOBE  
IRON JAW

THE GREATEST  
TRAINED ANIMAL ACT  
IN THE WORLD

# Picard Bros.' Seals

**DOWNIE'S**  
Performing Elephants

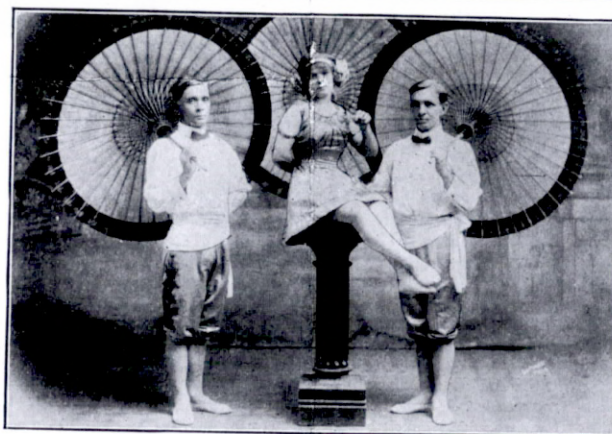
HANDLED BY

**ARCHIE DUNLAP**

**WM. SELVAGE**  
CONTRACTING AGENT

SECOND SEASON

FIFTH SEASON WITH F. J. FRINK



# THE GOTHARD TRIO

Tight Wire and Iron Jaw Artists

PERMANENT ADDRESS - - BILLBOARD, NEW YORK

# ANDREW DOWNIE

SOLE OWNER AND MANAGER

LA TENA'S Big Trained Wild Animal Circus

# L. D. PROCTOR

Adjuster

# F. J. FRINK

GENERAL  
AGENT

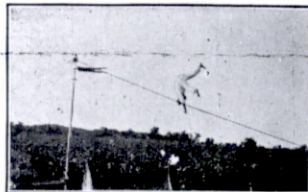
# PRINCESS FLORINE

PRINCIPAL LADY  
WILD ANIMAL  
TRAINER

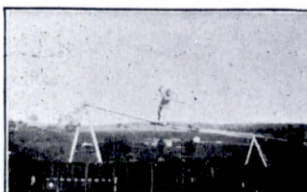
# PAUL JOHANNING

SUPT. ANIMALS  
CHIEF  
TRAINER

# FELIX MORALES



# PIEDAD MORALES



# THE BARTONS

GEORGE  
Wild West Director

MAY  
Trick Riding

SECOND SEASON

# KINKO

MAKING THEM  
WONDER IN THE  
SIDE SHOW  
AND LAUGH IN THE  
BIG SHOW



# ETTA MEYERS

Riding FLYING JOE

# Jessie Lee Nichols

Riding MAJOR MCKINLEY  
HIGH JUMPERS

# Eugene Clark's

BAND AND MINSTRELS

FEATURING  
ALL OF THE LATEST HITS  
WITH  
BAND AND ORCHESTRA

# SAM FREED

HAMBURG STAND

# Alfred Pinsonault

SPOT-THE-SPOT

# IKE SILVERBERG

HOOP-LA  
DART GALLERY

# JACK SAMPSON

TELLING THEM ALL  
ABOUT THE  
SIDE SHOW



# Henry Kern

MUSICAL  
DIRECTOR

# C. A. GIOVANNI

STILL ALIVE WITH  
MONKEYS and COCKATOOS

# R. D. THATCHER

SIDE SHOW  
TICKET SELLER  
STILL IN THE GAME

# Duke Carey

JUST DUBBING AROUND  
A LITTLE BIT  
OF  
EVERYTHING

# Victor Stout

MANAGER  
ADVANCE CAR  
SECOND SEASON





Chief and Babe were the two elephants carried by the LaTena show. This photo from the Woodcock collection was taken in 1916.



Clown Bill Stiles is standing and cowgirl Bess Eycke is sitting on a horse in the backyard of the LaTena show in 1916.

the La Tena Circus except this personal note:

"Art La Rue, Paul Young and Buster Marsh, clowns with the La Tena Circus, looked New York City over Sunday, May 20, took in all the sights at Coney Island, including Pawnee Bill's Wild West and jumped back to the show the same evening. While in the big city they met their old time friend, Fred Mitchell, the Irish Comedian, who was playing at the Palace Theatre."

La Tena's Sunday town on May 20th was Morristown, New Jersey.

The show jumped back into Pennsylvania for Stroudsburg on May 23rd and Mount Rose on the 24th. James Heron reported in *The Billboard* that La Tena ran into a week of heavy rain beginning with Mount Rose. This was the first heavy rain La Tena had encountered that season. The lots "have been in bad shape owing to the rain and the bulls have been used constantly to get the wagons out of the mud." Business was poor.

The rain followed the show into New York state. The route crossed New

York very rapidly with stands at Owego, Waverly, Bath and three more towns, going into Ohio at Conneaut. By then the weather had cleared. A total of eight stands were played in Ohio, including Oberlin on June 5th and Goshen on June 9th. The Route Book reported that "Ohio business was only fair."

A very long Sunday run was made north to Niles, Michigan for the Monday, June 11th date. The show spent the rest of the month in Michigan, working east and then almost straight north with stands at Midland, Grayling and Gaylord. The show was at Cheboygan on June 20th and then crossed the Straits of Mackinac on the old railroad ferry for the June 21st stand at St. Ignace in the Upper Peninsula of Michigan. Newberry, Michigan followed on June 22 with Marquette on the 23rd, Ishpeming on the 25th and Hancock on the 26th. June 30th found La Tena at Bessemer, the final stand in the state. The Route Book reported that business was good in Michigan.

Iron River, Wisconsin was the Monday, July 2nd stand with the show at Superior, Wisconsin on July 3rd. A newspaper clipping from Superior,

The pull over baggage team is pictured in front of a loaded LaTena flat in 1916.



Wisconsin, dated July 3, 1917, which is on file at the Circus World Museum at Baraboo describes the street parade at noon which had "3 bands and a red and gold calliope" which was, of course, the "Dancing Girl" calliope now at the Circus World Museum at Baraboo. The "Dancing Girl", which was built originally for Martin Downes Cole Brothers' — Circus was on the Downie Wheeler Circus in 1913 and on the La Tena show from 1914 through 1917. In future seasons the "Dancing Girl" was to travel with the Walter L. Main Circus until Andrew Downie sold it to the 101 Ranch.

"The performance this afternoon", the reporter went on to say, "was first class and the crowd of spectators that practically filled the tent went home well satisfied." The writer gave special mention to Captain Tiebor's sea lions, Helliott's bears, the La Tena elephants and Howard and Dora Beale and their heavy weight lifting and cannon ball juggling — The "Flying Marriots, a troupe of 8 people, juggling everything from human beings to carriages and bicycles and conclude with a giant aeroplane swing on which the entire company whirl around regardless of life and limb."

Although the reporter failed to spell her last name correctly, he noticed Miss Toots Coy, a "graceful young lady who did 'iron jaw', rolling globe and rides a high school horse." Perhaps the press agent on the show was helping him exaggerate the numbers when the writer exclaimed that "Kenjockety's Wild West Show of 24 people furnished the after show, including bucking horse riders, Mexican knife throwers, fancy ropers and trick riders" and featured Miss Kenjockety.

The next day, La Tena was at Cumberland, Wisconsin. We are again indebted to a newspaper clipping preserved at Baraboo for an editorial from the Cumberland newspaper dated July 5th for a detailed description of the Fourth of July celebration.



"In spite of the fact that many patriotic people considered a circus as a poor Fourth of July attraction, the largest crowd Cumberland has entertained in recent years at least, celebrated the national holiday here — with many people in from Spooner, Rice Lake, Barron and Shell Lake. — Most of the crowd came in autos, horse drawn vehicles being the exception— and the number coming by train insignificant."

The editor went on to say that the patriotic exercises were held in the morning with the music furnished by the circus band. We are reminded again that 1917 was a war year and that the newspaper editor was not ashamed of his patriotism.

"Miss Maude Miller read very impressively the essential parts of President Wilson's Message to Congress of April 3, and Rev. R. Harold Gee delivered as stirring a patriotic address as has been heard in Cumberland for years, dealing very largely with the causes of the war and the aims of the government in entering it."

The circus parade was held at 12 noon, but the editor didn't seem very interested in it since he did not give a detailed description.

"Sale of tickets was stopped because there were no more seats and no more standing room in the tent. Hundreds sat on the ground — so the usual grand entrance was omitted. Although the entertainment offered by La Tena's did not include as many numbers as some circuses which visited Cumberland, those presented were of a high class and the great majority were thoroughly satisfied. Complaint was made that some kind of 'skin' game was being run in one of the sideshows, which was stopped by the police."

"The crowd in the evening was not very large."

By the Fourth of July, the United States had been at war for close to three months and patriotism on the home front was reaching a high point. There were ads for War Bonds in the *Billboard* and an essay on patriotism on the editorial page. Circus business which had in general been poor in 1915 and 1916 was greatly improved now that the time for action had come. The increased business which pleased circus managers including Andrew Downie was offset by the evergrowing scarcity of labor. The July 14th *Billboard* carried a big help wanted ad for La Tena's Big Wild Animal Circus signed by Andrew Downie. The show needed help in all departments:

"For Big Show, comedy novelty acts of all kinds, clowns, riders with or without stock, mule hurdle riders, cornet and slide trombone for big show band, chandelierman, harness repair man, two polers (\$10 per week

# SUPERIOR

## Tuesday, July 3 1917

# LA TENA'S

## BIG 3 RING

# CIRCUS



**THE SHOW THAT'S DIFFERENT**

**NONE BETTER  
NONE AS NEW**

**The Only Big Responsible  
Show Coming this Season.**

**SUPERBLY  
ENTERTAINING PROGRAM  
of THRILLING and AMAZING ACTS**

**WAIT FOR US!  
We are Surely Coming**

**GRAND FREE STREET PARADE  
AT 12 O'CLOCK**

**2-COMPLETE PERFORMANCES DAILY-2**  
Afternoon and Night. Doors Open at 1 and 7.  
Performance One Hour Later



This newspaper ad was used to announce the July 3, 1917 stand for the LaTena show in Superior, Wis. Circus World Museum Collection.

and expenses), four and six horse drivers, two more candy butchers.

"All must join immediately. Want Oriental dancers, side show ticket seller, side show freaks and acts, good Punch and Judy and magic, join immediately. No peddling."

After the date at Cumberland, Wisconsin, La Tena played New Richmond, Wisconsin, on July 5 and Chippewa Falls, Wisconsin on July 6. This was followed by a single Minnesota stand on the 7th at Winona, the farthest point west on the 1917 route. The show moved along the Mississippi for the next week, jumping back into Wisconsin for Prairie Du Chien on Monday, the 9th. The route worked south for Dubuque, Bellevue, Maquokata and De Witt, all in Iowa. According to a comment in the Route Book written at the end of the season, business was only fair in Iowa.

The show then headed back east, crossing the Mississippi River into Illinois with the first stand at Mount Carmel on July 14 and an additional six more stands in that state. The show jumped quickly across Indiana, territory already earlier crisscrossed by many other circuses. On July 23rd La Tena was at Winamac with Hartford City on the 24th and Red Key, Indiana on the 25th.

The show was now seriously short of personnel in all departments. In the July 28th issue of *The Billboard*, Andrew Downie was still advertising that performers were wanted. The two polers listed in the earlier ads were still needed as were musicians and drivers. The chandelier man was still there in the ad but now two were needed, as were waiters and dish washers. An interesting appendage to this help wanted ad was the announcement that privileges were for rent:

The only six horse hitch in the parade pulled a tableau wagon carrying the black side show band.





Another tableau wagon on the LaTena circus that is interesting because of the totally dissimilar carving designs on either side. The carving design suggests that it was originally on the Sells and Forepaugh Sells circuses. It, too, was on Downie & Wheeler, but its prior history is not known.

"Hamburger and Hot Dog, Jewelry Spindle, Roll-Down, Hoop-La, Spot-the-Spot and Photo Privilege"

The *Billboard* was now including a department called "Serving the Colors" which listed every week a growing number of outdoor showmen who were in the services. Andrew Downie was experiencing in the U.S. the same problem of finding enough men to move the show which had bothered him in Canada the previous season.

On July 26, La Tena was back in Ohio, with 17 more stands in that state. There were lighter moments though. The August 18th *Billboard* said that Samuel J. Banks, who is now legal adjuster with La Tena, was visited at London, Ohio on August 1 by "Opie Read, the famous author and lecturer, now on the Redpath Chautauqua circuit."

There was romance too. The same issue of *Billboard* said that "wedding bells rang recently on the La Tena show. The contracting parties were Jane Lee Coy, better known as Toots Coy and Thomas Secino of the Secino Brothers."

Business in Ohio was only fair. The final Ohio stand was in Marietta on August 11. The show then went into West Virginia for the Monday, August 13 stand, at Point Pleasant. The show stayed in the state for 19 more stands.

Fletcher Smith, writing in the *Route Book*, said that La Tena, now "invading the eastern shore, a section dangerous to any show in times past present conditions made the tour history in the circus business. Packed houses both night and day ruled in every stand —." The show jumped back and forth between Maryland and Delaware towns until the September 27



This is the opposite side of the two elephant head tab wagon. The wagon continued with the Downie Main show and was on Miller Bros. 101 Ranch in 1925. This photo was taken on the Ranch show and is used because it is the best available photo showing the lion side.



## LA TENAS BIG 3 RING CIRCUS AND WILD WEST

TRAINED ANIMALS OF ALL KINDS

Executing Tricks and Feats Making Entertain the Possession of Almost Human Intelligence.

REWILDERING EXPLOITS OF ATHLETIC AND GYMNASTIC FEATS



### A SHOW WITHOUT AN EQUAL

A Dazzling-Sensational, Bright show of Competition, Beauty, High-Class in Every Respect, Planning and Up-to-date.



WHILE TROUPE OF ASTONISHING ATHLETES, GYMNASTS, ACROBATS, JUGGLERS, CORTROBISTS, AGRILLISTS, TUMBLERS, LEOPARDS, ANIMAL, PERFORMERS, CLOWNS, MONKS, GROTTOGOLDS, ETC., ETC.

ARMIES OF ATTRACTIONS FAMOUS THE WORLD OVER AS PRE-EMINENT IN THEIR SPECIALTIES

THE BEST EVER GIVEN UNDER CANVAS, WE SAY WITH PRIDE AND SINCERITY THAT

ITS SUPERIOR DOES NOT EXIST

THE FINEST HORSES OF ANY SHOW ON EARTH

## ADMISSION REDUCED

For This Day Only

**TO 25 CENTS**

For Everybody TO SEE IT ALL!

During the four years the LaTena show toured various heralds were used, this is the only one that carried a drawing of Andrew Downie.

date at Parksley, Virginia. The 22 Virginia stands which followed, provided the show with strong business and good weather.

On October 24, the show was in Winston-Salem, North Carolina and the strong business and good weather continued through the North Carolina and then Virginia stands that followed. On Sunday, November 4, the show jumped back into North Carolina for Durham. The weather was like summer and more than 3,000 were on the show grounds Sunday afternoon.

W. F. Walleth of the Riding Walleths, who had joined the show late in the season spent Sunday "with his relatives, the Costellos, at Henderson, North Carolina. Bessie Costello and other members of the family were guests of the show on November 5." Durham gave the show a straw house in the afternoon and a big crowd at night.

La Tena went back into Virginia for five more stands. The show played Salisbury, Maryland on November 12, Harrington, Delaware on November 13 and closed the season at Greensboro, Maryland, returning to quarters at Havre de Grace. The 1917 season lasted 30 weeks and three days. Total mileage was 12,178 miles.

The November 17th *Billboard* said that La Tena had concluded its "most successful season." Work was started immediately painting and refurbishing the show.

Although Fletcher Smith in the *Route Book* said that "but few changes were made in the department heads and the big show," the list of performers and staff indicates the exact opposite. There were a number of performers on the show at the close that did not open the season. Most signifi-



cant addition was the big riding act of the Walleth family with 8 performing members. W. F. Walleth is listed as Equestrian Director at the time of the closing. The Aerial Faustus and the Ladore Warner Trio, Cyclists Supreme, joined during the season replacing the Leahy Brothers and the Smith Family. Art La Rue, Paul Young and Buster Marsh, the 3 clowns who visited their friend at the Palace in New York City did not make the season. One wonders if they tried their luck on Broadway or joined the Army.

James Heron who later played a prominent role in the Walter L. Main and Downie Brothers circuses was gone, replaced by Fletcher Smith as



This is the first letterhead used by Downie in 1914 on his newly titled circus. It

carries the Timonium, Md. address and is dated February 26, 1914.



This rather fuzzy photo showing the pole wagon was taken early in 1917 in the winter quarters in Have de Grace, Md.

Press Agent. Tom Ryan, the Sideshow Manager in April, is not on the roster, but John S. Robertson is listed in his place. Different names appear as Superintendent Properties, Superintendent Commissary Department, Head Porter and others. James Shropshire who was to become well known as a sideshow manager and talker joined during the season with his Punch and Judy Theatre. 1917 was a tough season for outdoor show people.

It is an interesting question as to when and why the La Tena Circus of 1917 became the Walter L. Main Shows of 1918. In the December 29, 1917 *Billboard*, Andrew Downie had a large

The reserved seat pass designed and printed by the Erie Litho Co. is printed in dark blue, red and gold.



Cages No. 17 and 36 were two of the former Forepaugh-Sells units purchased by Downie & Wheeler from the Ringlings in 1912. This lot scene was taken on LaTena in 1916.

Downie continued his circus using the Walter L. Main title through the end of the 1924 season when he sold the entire show to the Miller Brothers, who used it as part of their revived 101 Ranch Wild West in 1925.

The sale of the equipment removed "Governor" Downie from the ranks of railroad circus operators, however after only one year off the road he introduced his Downie Bros. truck show. Andrew Downie McPhee died December 17, 1930, in Medina, New York.





# COLE BROS. CIRCUS

America's Favorite  
Railroad Show

Season of 1942

by Joseph T. Bradbury

*Foreword: This is the second installment in the History of the Cole Bros. Circus 1941-50 which began in the Nov.-Dec. 1976 Bandwagon. Each installment will cover a single season but they will not appear in every issue. Material appearing in one installment will not be repeated in subsequent installments for background or continuity purposes.*

Although most of the nation's populace expected the United States to eventually become an active participant in World War II, the country's actual entry came with dramatic suddenness as a result of the Japanese attack on Pearl Harbor, Dec. 7, 1941. At the time the country's circuses had only recently gone into their winter-quarters after the best season since before the great depression.

Cole Bros. was in it's quarters at the State Fair Grounds in Louisville, Ky. making plans for another profitable season in 1942 when war came to the nation. The next few weeks were those of mass confusion. It was difficult to plan anything with certainty. Most showmen recalled the trying days of World War I and it's impact on circus business. However, both Ringling-Barnum and Cole Bros., the only railers in the country, soon announced they planned to tour in 1942 as usual as did most of the motorized shows. Surely the old problems of World War I would come again, manpower shortages, shortages of essential material such as canvas, rope, metals and tires, and perhaps most of all the difficulties of transportation. The scores of departments, bureaus, and offices which would administer the war effort began getting cranked up shortly after hostilities began and in time volumns of rules and regulations would be descending upon all businesses, circuses included, and the populace in general.

First news from Cole Bros. after the New Year appeared in the Jan. 17, 1942 *Billboard* which said the Louisville quarters were active and summarized the events as follows. The Yule feast had been celebrated by the show's personnel as usual and now the ring barn was in use and rehearsals had begun. Harold Voise was working out daily with his flying act which included himself, Jack, and George Voise,

Mayme Ward, Eileen Harold, and Arda Masker. John Smith and Adolph Delbosq were working pony drills and liberty horse acts and J. D. Newman, general agent, had ordered special billing paper for a new number which would use two magnificent white horses. A major effort was being made to upgrade the menagerie with a new Chinese yak being purchased from the Washington, D. C. Zoo which will be broken to harness, and a male pongur has been obtained from the Detroit Zoo giving the show a total of four.

In late January tire rationing went into effect and the Bud Anderson Circus, a medium sized motorized outfit, announced it would not go on tour in 1942 on account of it and other wartime restrictive measures. However, most of the other circuses indicated they plan to tour as usual.

The Jan. 24, 1942 *Billboard* said that Cole's shops had been working since the second of the month and that Charlie Luckie and his carpenter crew had finished with several cages which were now ready for the paint department. Three sets of ring curbs had also been completed and it was mentioned that all wagons and cages not already so equipped would receive solid rubber tired, "carnival type" wheels. Spec equipment was being turned out and the sail loft in charge of Scotty Brown reported all canvas was ready for paraffining and that three beautiful ring carpets in a patriotic design had been completed. The show planned to make use of a red, white, and blue color scheme extensively in the coming season. The wardrobe department headed by Mesdames Harry McFarlan

**Photo No. 13 - Big top on Cole Bros. lot at Akron Ohio, May 16, 1942. Photo by Frank J. Pouska.**



and Charlie Luckie were preparing the costuming for the show's winter dates which were to begin January 26. Fred Seymour, supt., arrived January 15 with a crew of men to augment the staff of Orville (Curley) Stewart who was in overall charge of all activities. A final note said that the first shipment of stock to be used for the Orrin Davenport winter circus dates would leave Louisville January 24 and would include elephants, liberty horses, and ponies. Later, additional groups of elephants, horses, and sea lions would be used for dates in the larger cities.

The show's decision to equip the remaining cages and baggage wagons with solid rubber tired wheels was actually following a policy which had begun during the initial season of 1935 when a large prop wagon advertising Jumbo II, giant African elephant, had received such wheels. For the next two seasons, 1936 and 1937, additional wagons got the carnival type wheels and then in 1938 when Adkins and Terrell's No. 2 circus, Robbins Bros., was framed, a goodly number of baggage wagons were put on these wheels. The show was constantly purchasing carnival type wheels and while on tour on the West Coast in 1940 scores were bought and loaded on the flat cars and brought back to quarters at the end of the season. In 1941 although many of the baggage wagons had hard rubber tired wheels most of the cages retained the beautiful, steel tired, sunbursts, so loved by traditional showmen and fans alike. However, during the winter months in early 1942 these sunbursts on the cages also went in favor of the unesthetic looking carnie type wheels. The major reason for the complete changeover was an attempt to eliminate the harrassment and excessive claims for damage to city streets. Some cities had ordinances which prohibited steel tired vehicles on certain streets and this caused problems in moving to and from the lot each day. Now the show could truthfully inform the city fathers when applying for a license that all of it's vehicles were on rubber.

Ringling-Barnum by 1942 also had it's vehicles equipped with rubber tires but primarily with pneumatic tires which were considerably more expensive than the solid rubber type. The cost angle was Cole's reason for



going in for solid rubber rather than pneumatics initially and in light of current developments that decision proved to have been a wise one because of the severe rubber shortage in the country and the new rationing policies which would have to be lived with for the duration of the war. The solid rubber tires were tough and would roll many more miles than pneumatics and the Cole management were very pleased with them, although the organized fans and model builders did cuss them and bemoaned the passing of the traditional steel tired wheel.

The Jan. 31, 1942 *Billboard* said that the new Cole spec would accent feminine pulchritude. Also mentioned was that Harry Thomas was doing a series of special radio broadcasts over Louisville stations featuring the life of Jean Allen, Ruth Nelson, Naomi Dever, and other show girls. Spec rehearsals were scheduled to begin in the near future. The same issue carried the following advertisement.

"WANTED. Cole Bros. Circus — acrobatic acts, teeterboard acts, novelty acts of all kinds. Girls to ride menage and do swinging ladders. Clowns with good wardrobe and novelty walk arounds. Cowboys, cowgirls, trick riders, trick ropers, and whip crackers. Address Cole Bros. Circus, State Fair Grounds, Louisville, Ky."

Another advertisement also appeared wanting a long list of sideshow attractions and those interested were advised to contact Arthur Hoffman, Greenwood, S. C. Colored performers and musicians were to contact P. G. Lowery, Cleveland, Ohio.

The Feb. 7, 1942 *Billboard* reported that the Cole quarter's work was being speeded up and that the zoo was pulling big crowds. Fred Seymour's crew had pitched in and aided all mechanical departments while Whitey Warren had a special crew working on the train. The Harness department in charge of Waxy with three assistants were working day and night on new elephant and liberty horse trappings for the spec and the wardrobe department was working two shifts and a crew was turning out new props for the spec and specialty acts. All cages had been repaired, equipped with hard rubber tired wheels, and were now in the paint shops. Repairs on the baggage and tableau wagons had begun a week ago. The Ilias Courtney School of Dance had been contracted to train ballet girls for the opening spec which is under the supervision of Harry Thomas. Terrell said the January 25 recorded the highest paid attendance of the season at the quarters' zoo which is open each Saturday and Sunday. It was necessary to give three performances to accommodate the crowds in the big steam heated building. Doors were not closed until 8 P.M.



Photo No. 1 - Loaded Flat Car No. 44 (Warren). This remarkable set of photos from the collection of Jay Beardsley shows each of the 12 loaded flat cars in the 1942 Cole Bros. train. The set was taken

somewhere in the Los Angeles area when the show was on Pacific Electric Railway tracks. Note overhead electric wires. Manufacturer of each car is shown opposite its number.

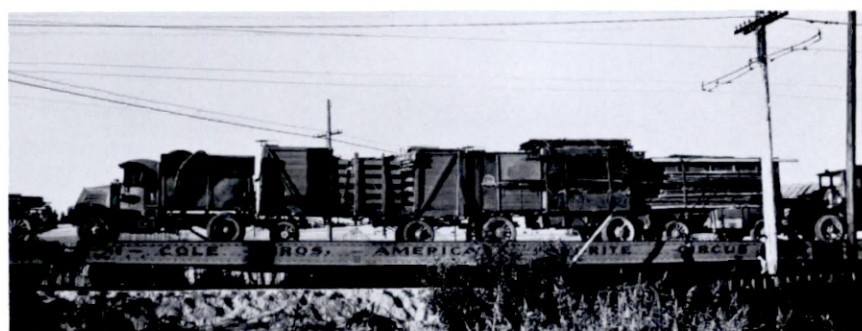


Photo No. 2 - Loaded Flat Car No. 46 (Warren)

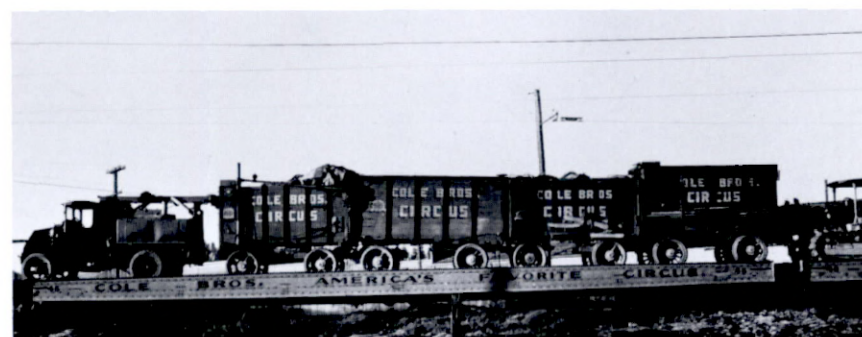


Photo No. 3 - Loaded Flat Car No. 45 (Warren)

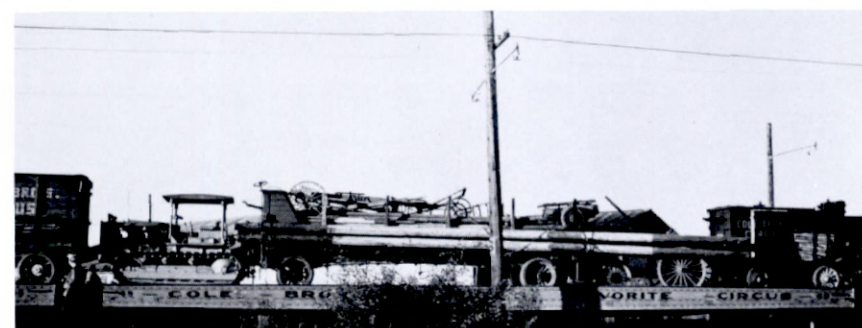


Photo No. 4 - Loaded Flat Car No. 49 (Warren)

For the series of winter circus dates the Cole show furnished 5 elephants, 20





Photo No. 5 - Loaded Flat Car No. 38 (Mt. Vernon)



Photo No. 6 - Loaded Flat Car No. 42 (Warren)

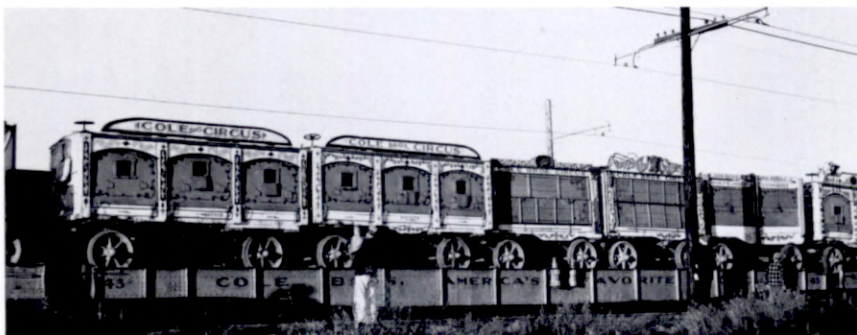


Photo No. 7 - Loaded Flat Car No. 43 (Mt. Vernon)

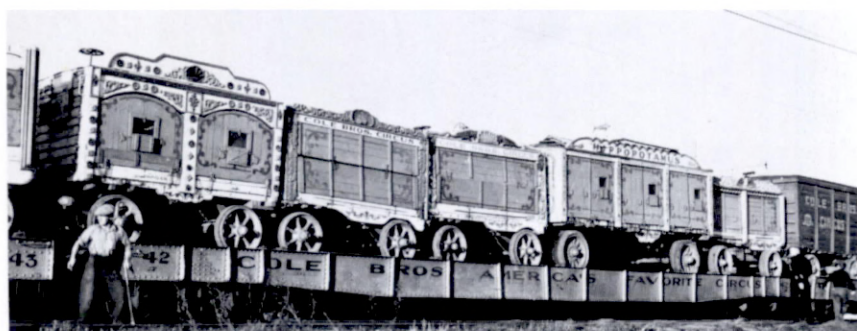


Photo No. 8 - Loaded Flat Car No. 42 (Warren)

horses, and some equipment for the first ones which began at Davenport, Iowa and produced by Orrin Davenport. Later 6 more elephants, 2 troupes

of sea lions, equipment, and other horses and ponies making a total of 32 equines were added for the Shrine dates beginning in Cleveland.

Business at the winter shows was again very good.

In February the show purchased four new horses, including Chief, magnificent dappled gray stallion sired by Montgomery Chief, five gaited Rebel Boy and Michael from the famed Rex Pevine strain, and Midnight Battle, a coal black high jumper. New menagerie animals acquired during the month included two black bears, a baby bison, baby sacred cow, black fallow deer, two baby chimpanzees, a giant sloth, and two honey bears. Also returning to the show from the Cleveland Zoo where she had presumably been on loan was the elephant, Trilby. Only a few days after Trilby arrived in Louisville, George, a 30 year old tusker, died of a heart attack at quarters on February 14.

With the return of Trilby and death of George the show still had a total of 14 elephants which would begin the 1942 season. The herd included Tony, Big Babe, Carrie, Louie, Jean, Joe (male), Little Jenny, Nellie, Tessie, Wilma, Blanche, Big Jennie, Little Babe, and Trilby.

The Feb. 28, 1942 *Billboard* said that the additional animals in the menagerie accounted for a steadily increased attendance on the weekends. Bargain matinees were arranged for school children for the performance which included trained elephants, horses, and a number of other acts. Visitors to the quarters were impressed by the beautiful newly painted cages in a color scheme of red, white, and blue.

During the first week in March Terrell announced that final plans for the 1942 spec have been approved by him and that rehearsals had begun March 1. He also said that upon conclusion of the Detroit Shrine date some elephants, horses, ponies, and the sea lions would return to quarters and that a smaller unit consisting of 5 elephants and a number of horses would finish out the remaining Orrin Davenport dates before returning to Louisville in time for the Cole Bros. opening in April. As customary, regular railroad system baggage cars were used to transport the elephants and stock on the winter circuit.

The March 14, 1942 *Billboard* said that Ernestine Clark and her mother, Elizabeth Hanneford, had signed for the new season with Cole. Ernestine would ride with the Reiffenach Family act. The house trailer she had used while on the motorized Russell Bros. Circus in 1941 was sold to Mabel Stark.

A week later it was announced that Cole Bros. would open the season in Louisville with a five day stand, April 22-26. Also that Florence Tennyson, soloist would return and the Five Wallabies from Australia, acrobatic act, and Hubert Castle, wire act, had been signed. Whitey Govro was con-



tracted to return as wrestler in the aftershow.

In late March advertising car No. 1 was out of the paint shops and was ready for the road.

A major story in the March 28, 1942 *Billboard* said that winter circus business in the U.S. had reached all time high records. Reports were in telling that in all parts of the country the populace was amusement hungry and show owners were filled with optimism over prospects for the coming season. The article said that all Cole department heads were now at quarters and rehearsals had begun. Louie Scott, chief electrician, was busy with a crew working on the light plants and he had built a new layout for the lighting and was to install a larger public address system in both the big top and sideshow. George Singleton, boss canvasman, was preparing to paraffin all tents which will go in the air on April 18 for final rehearsals. William Dwyer, boss property man, had been busy readying all old and new props, and Bill Cush, tractor boss, had a large crew overhauling the motor equipment. Due to increased attendance the zoo stays open until 9 P.M. on Sundays with final show starting at 8.

In early April Terrell signed an agreement with the Jefferson County Sportsmen's Club and the Women's Recreation League of Louisville Defense Council to serve as auspices for the season's opener. Both were highly respected organizations, the latter especially high in the public eye at present as it was formed to provide funds for recreational purposes at Ft. Knox and Bowman Field near Louisville. Terrell announced the show would give three performances daily if advance ticket sales warranted it. Throughout the winter of 1941-42 the local newspapers were filled with publicity of the show's activities, the latest press "hit" coming when the mayor's wife christened the new Chinese yak.

The April 4, 1942 *Billboard* printed the show's official "Call" advertisement which read as follows: "Call. Cole Bros. Circus will open in the State Fair Grounds, Louisville, Ky. on April 22. Rehearsals start on April 18. Musicians report to Victor Robbins. Seat men and canvas men report to George Singleton. Sideshow people report to Arthur Hoffman. Colored musicians report to P. G. Lowery. Property men report to William Dwyer. Performers and all others report to the office of Cole Bros. Circus, Fairgrounds, Louisville, Ky."

Physically the 1942 show was essentially the same as the year before. It moved on 25 railroad cars which included 1 advance, 4 stocks, 12 flats, and 8 coaches. The makeup of the flats was the same as for 1941, 6 Warrens, 4 Mt. Vernons, 1 old style Mt. Vernon, and 1 which had been cut down from a stock



Photo No. 9 - Loaded Flat Car No. 41  
(Warren)

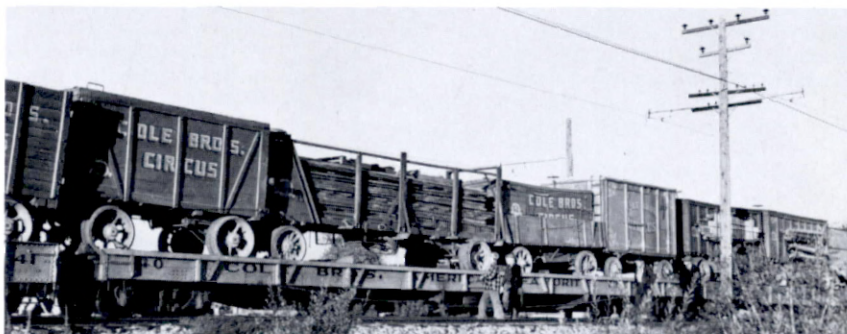


Photo No. 10 - Loaded Flat Car No. 40  
(Built from former stock car)

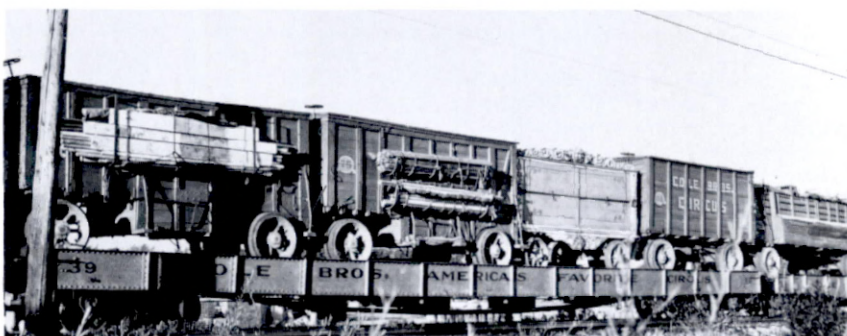


Photo No. 11 - (Old style Mt. Vernon)



Photo No. 12 - (Warren)

car. Color scheme remained about the same, flats, aluminum with lettering in yellow-orange; stocks aluminum with yellow lettering on a blue letterboard, and coaches red with aluminum

lettering. Lettering on the flat and stock cars was different, now reading, "Cole Bros. Circus America's Favorite Show".

The rolling stock list printed here



indicates the show in 1942 had 11 cages, 31 baggage wagons, 4 Mack trucks, 2 caterpillar tractors, and two tableau floats, Mother Goose and Old Woman in Shoe. The Columbia tableau continued in use as the grandstand ticket wagon. Color scheme for baggage wagons was red with yellow lettering and blue trim, yellow wheels and gears. Numbering on the sides was in yellow on a small blue colored design which was unique for the season and can greatly aid in identifying photos of the 1942 season. The curving type lettering on the wagons was dropped in favor of straight block type letters.

Gordon Potter caught the show at South Bend, Ind., June 25, 1942 and recorded in his notes that the show had 25 cars, same number and composition as in 1941, 2 caterpillar tractors, 4 Mack trucks, 14 elephants, 5 camels, 6 zebras, 1 llama, 1 bison, 1 water buffalo, 2 yaks, 1 zebu, 3 ponies, 8 head of baggage stock, 55 head of ring stock, 18 ponies, and 11 cage wagons.

Potter's list of 11 cages indicated they were the same as carried in 1941 and included 4 ex-Christy 12 ft. cages; 1 ex Buchanan Robbins Bros. 14 ft.; 1 ex Ringling-Barnum (Christy) 15 ft.; 1 ex Hagenbeck-Wallace two arch 12 ft.; 2 ex Hagenbeck-Wallace three arch, 15½ ft.; 1 ex Hagenbeck-Wallace hippo cage 21 ft.; and a 12 ft. chimpanzee cage which had been built new by the show for the 1941 season.

Menagerie animals included the hippo, Chester, on lease from Ringling-Barnum, the huge chimp Joe Daniels II plus several other chimps, and a goodly variety of cat type animals, bears, and deers, and the performing sea lions. Although no additional cages were used in 1942 the menagerie itself was considerably stronger with the many new acquisitions during the winter. As can be noted from Potter's list the lead stock department was very strong.

No detailed color scheme listing for the cages has turned up. Photos show that most of them were basically white and if the many reports are correct a considerable amount of red and blue was used for trim.

The canvas layout in 1942 was essentially the same as 1941. The blue colored big top, 140 with three 50's purchased new the previous season continued in use and it is believed the same is true for rest of the major tents with little or no new canvas being purchased. Likewise there was no change in big top seating.

The official 1942 staff was as follows: Cole Bros. Circus Inc., owner; Zack Terrell, president and general manager; J. D. Newman, general agent and traffic manager; Ora Parks, A. E. (Buck) Waltrip, Harry Chipman, C. Foster Bell, O.S. Primrose, press agents; Fred E. Schorstermeier, general counsel; Fred Seymore and Orville

(Curley) Stewart, superintendents; Richard O. Scatterday, national advertising representative; Noyelles Burkhart, front door; Gene Weeks, concessions; Robert DeLochte, treasurer; Lorne Russell, auditor; Harry McFarlan, equestrian director; Mitt Carl, commissary; Hal Sinclair, asst. commissary; Louie Scott, electrical supt.; Harry Thomas, director of performer personnel; Paul Nelson, director of aerial displays; Arthur Hoffman, manager sideshow; Eugene Scott, menagerie supt.; George Singleton, boss canvasman; Scottie Dunn, sideshow boss canvasman; William Dwyer, boss of props; Bruce Campbell, ring stock supt., and Dutch Wise, boss ticket seller.

The April 25, 1942 *Billboard* said that Cole Bros. was ready for its season bow in Louisville with a stronger performance featuring the Australian Wallabies who were making their first American appearance. The opening spec was titled, Sapa-Inca and many patriotic displays would be used in the program. The aerial ballet was under direction of Paul Nelson, brother of Mrs. Terrell and new elephant numbers would be under direction of Eugene Scott and Ted White. John Smith and Adolph Delbosq had worked new menage and liberty horse acts into the program. A final note said the Cole show was carrying more people this season than last and has a larger menagerie. Time of the performance would be 2 hours and 15 minutes.

In the meantime the nation's government, industry, and really all facets of life were quickly being geared to the total war effort. It did not all come overnight but was a gradual development but in due time all businesses, circuses included, would face their share of "regulations". Millions of men would eventually go into the arm-

ed forces but they didn't all go at once. After an initial surge of volunteers the draft took men in only such numbers as the services could absorb. Many posts, camps, and stations still had to be built and staffed first. Minimum draft age was 21 and it didn't drop to 18 until September 1942 so at least at the beginning of the season there was a reservoir of help for circuses. Although the personnel situation was tight in 1942 it was not critical but would worsen as the war progressed. Some materials became scarce immediately after the war began such as rubber, canvas, motorized equipment, and before long, gasoline. A system of priorities was established and government permits were required to obtain some items as long as the war lasted. Although transportation for railroad shows was troublesome it never reached the peak of exasperation it did at times during World War I. Terrell was careful to keep Cole Bros. out of the eastern seaboard where most of the transportation difficulties had occurred during the first war but didn't hesitate to play the port areas of the Pacific Coast which during World War II shipped men and materials as well as did the east.

As the 1942 circus season came on the scene the war had not as yet had any real adverse effect on the various shows preparing to go on tour. The list of circuses going out included two railers, Ringling-Barnum on 90 cars and Cole Bros. on 25. Motorized circuses were Russell Bros., Wallace Bros., Lewis Bros., Hunt Bros., Mills Bros., Al G. Kelly-Miller Bros., Beers-Barnes, Dailey Bros., and one newcomer, King Bros. operated by Allen King.

Cole Bros. opened as scheduled in Louisville on the fairgrounds lot April 22 for a 5 day run which concluded on Sunday, April 26.

The May 2, 1942 *Billboard* told the story of the opening in headlines, "COLE BROS. AUSPICES BOW BETTER. LOUISVILLE BIG. TOPS 41 OPENER." The article said the opening was above expectations, far better than in 1941. Weather conditions were good and there was a sellout on Saturday evening. The program was well received with observers reporting a good performance, spec, and ballet. Ora Parks handled the press and Harry Thomas the radio publicity. Details of the performance was as follows.

#### THE PROGRAM

"Harry Thomas, manager of production and official announcer, introduces the opening number, the spec SAPA-INCA, with a brief history of the South American pageant, which is augmented with songs and tribal dances. It was conceived and staged by Thomas; musical arrangements by Victor Robbins; dances by the Courtney School of Dance directed by Kevin Smith and Lillian Courtney of

**Photo No. 14 - Senor Juan Lobo (Joe Wolfe) who headed the wild west aftershow on Cole Bros. lot at Akron, Ohio, May 16, 1942. Photo by Frank J. Pouska.**







**Photo No. 15 - Cole Bros. loaded flat cars, season of 1942. Pfening Collection.**

Louisville; costumes by the Machieu Co. of New York City, and the electrical effects by Louis Scott.

"Display No. 1 - A take off from a true story that Robert Ripley had on radio a few months ago. (Opening Spectacle)

2. Fete of the Garlands with 12 men and 2 women on horseback.

3. The Aussie Imps, trampoline stars.

4. Aerial bar acts, Voise Troupe in Ring 1; and Harold Troupe, Ring 3.

5. Hubert Castle in feats on slack wire, with woman assistant.

6. Parade of Clowns with Otto Griebing, Horace Laird, Freddie Freeman, Harold Hall, and others.

7. Seals and shetland ponies in the three rings, worked by Joe Belevokey, Adolph Delbosq, and Captain Davio.

8. Great Sultan, carried around track in mouth of an elephant. Eugene Scott works bulls in a carioca number.

9. Riders in all rings; performers being Ernestine Clark, Miss Lucy, and Rose Reiffenach.

10. Clowns on the track.

11. Boxing horses, Easter Cloud, and Easter Boy.

12. Elephantine Ballet under guidance of Scott, Helen Scott, Jean Allen, Marion Knowlton, handling bulls in the rings.

13. Griebing and clown band.

14. Introduction of Senor Juan Lobo, Mexican stars, and Whitey Govro, wrestler.

15. Aerial ballet, staged by Paul Nelson; participants, Partello and Dearo, Ernie White, Rich and Nelson, and Bert Dearo.

16. Marilyn Rich, aerial gymnast.

17. Kentucky bred three and five gaited horses.

18. Living art creations, depicting paintings of Indian Summer, A Persian Garden, and Liberty. Florence Tennyson, soloist. Display directed by Thomas; electrical effects by Scott.

19. Clowns.

20. Sixteen hitch of Palomino stallions driven by Ruth Nelson. At first performance she was thrown and injured. Poly Insley will work the act until she returns.

21. Reiffenach Troupe of riders. Clarence Bruce doing comedy.

22. Lobo and his company of rodeo performers presented to patrons.

23. Betty Rich, aerialist, one of the stunts being heel catch.

24. Menage number, riders being Jean Allen, Josephine Cofield, Virginia Cuddy, Pricella Cuddy, Golda Grady, Polly Insley, Marion Knowlton, Helen Partello, Erlan V. Seline, Virginia Tiffany, Nersa Speer, Ethel Freeman, Ruth Nelson, Aletha Clark, Gertrude Scott, Marie Wolfe, Madeline Fisher, Jackie Burslem.

25. Comic prize fight, Otto Griebing and Freddie Freeman.

26. Acrobatic numbers, in Ring 1, Hal Silvers (Hubert Castle) and Virginia Tiffany; Ring 2, Australian Wallabies; Ring 3, Delbosq and Dearo.

27. Liberty horses worked by John Smith, Adolph Delbosq, and Bruce Campbell.

28. Clowns.

29. Six Flying Thrillers, featuring Eileen Harold in a blindfold, double somersault.

30. Hippodrome Races. No. 1, Shetland ponies with novelty rider; No. 2, Pony versus a horse and rider; No. 3, men's flat race; No. 4 Roman standing.

31. My America, staged by Thomas. Likenesses of General MacArthur and President Roosevelt are unfurled in form of banners."

The aftershow was headed by Senor Juan Lobo and included 8 cowboys and 3 cowgirls with traditional wild west acts plus a wrestling event featuring Virgil Govro.

No detailed lineup of the sideshow was printed in the opening review but attractions in addition to P. G. Lowery's band and minstrels included freaks, novelty acts, and other features found in a sideshow of the size of Cole Bros. in those days.

Victor Robbins led an excellent big show band and although the official route book lists a total of 18 members it is doubtful there were ever over 12-14 at any one time. CHS Joe Fleming caught the show at McCook, Nebr., July 11, 1942 and recalls that the spec came in the big top to the music of Karl King's, "Robinson's Grand Entree". Joe says the only other piece he remembers that the band played during the performance was "Nights of

Gladness" (waltz) for Jean Allen and her waltz, rear, layback horse specialty on the hippodrome track.

The show's opening in Louisville was a tremendous success and all departments were profitable. Dick Scatterday even had 37 banners, painted by Ernie White, hanging in the big top.

The first road stand was at Ownesboro, Ky., Terrell's home town. There was a late arrival but still a capacity house attended the matinee followed by a packed one at night with the audience on the straw at both ends of the big top. Evansville, Indiana, the following day saw a half house at the matinee and better than three-quarters at night. Terre Haute and Anderson came next, followed by a three day stand in Indianapolis, May 1-3, where heavy rains made the lot seem like a lake but the show still did practically capacity business for most of the six performances. The first matinee was somewhat light but they were on the straw during the overflow at night.

A *Billboard* reporter visited during the Indiana stands and wrote that Cole's early dates had topped those of 1941. He noted the five day Louisville stand had given ample opportunity to straighten out all of the kinks before taking the road. The performance had now been trimmed to two hours flat. Acts scoring with the public were the elephantine ballet, boxing horses, Hubert Castle, the Wallabies and many of last year's favorites, the Reiffenachs, Flying Thrillers, and Jean Allen in the big menage number. He reported clowns were exceptionally good with many new walkarounds, Betty and Marilyn Rich are show stoppers, and the closing spec, "My America," keeps audiences cheering after the all out and over is given.

After Indianapolis, three more dates in the state were played, LaFayette, Ft. Wayne, and Richmond. LaFayette had a dry lot with a capacity matinee and the crowd was on the straw almost to the ring curbs at night. Ft. Wayne produced a capacity matinee and straw at night, while Richmond had a three-fourths matinee and the largest night house so far in the season. Front side was sold out at the downtown sale by 5 P.M. First Ohio stand came at



Middletown, May 7, where a late arrival caused the matinee to start one hour late but there was still a capacity house on hand and at night they were on the straw although the weather was near freezing. An observer said that the children ticket sale worked through special tie-ups with newspapers, radio, and local merchants had been wonderful. Clearly the Cole show had never in its history done the consistently good business it was at the present.

A three day stand in Cincinnati (May 8-10) came next with additional Ohio dates at Springfield, Dayton (2 days), Lima, Canton, Akron, and Youngstown following.

Freddie Freeman writing in his column in the May 16, 1942 *Billboard* said that performers had already been doing "Cheerie Pie"—that is loading trunks, biblebacks, and chairs, plus other chores to help in taking down the show at night. The labor shortage in practically every department started telling early in the season and this kind of thing would continue on all shows all through the war years and performers just had to accept it.

The May 23, 1942 *Billboard* said that the early season take of Cole Bros. was soaring and that the show had seen a turnaway and five straw houses while in Ohio. The opening matinee in Dayton, May 12, was light because of rain but the first evening saw a straw house. The next day there was a full matinee and at the final night show some 2000 were turned away. Publicity in Dayton, handled by Ansel (Buck) Waltrip hit a new high for the city as all three dailies carried stories on page one on show days with art and more stories inside. Springfield saw two full houses while Lima had a near capacity matinee and straw house at night. Mills Bros. Circus cancelled its dates in Lima for May 19-20 after Cole booked the town. While in Ohio Cole Bros. received another chimpanzee and Freddie Freeman wrote in his column that the weather of late had been very springlike.

The show made the 150 mile run from Lima to Canton in six hours with first wagon reaching the lot at 9:30 A.M. Although rain clouds were overhead the matinee was well attended. A near cloudburst swept the fairgrounds lot shortly before doors opening at night and continued until after the show was off the lot. The night house was more than half filled. In spite of the soft lot and continued rain the show was off it by 1 A.M. and the train left at 2:30 for Akron.

Akron had cool weather following an all day downpour on the previous day. The short move of only 47 miles put the train in early. Matinee crowd was good with a straw house in the evening. The show next moved to Youngstown where the troupers had the first Sunday off of the season. A visitor said the

show had experienced 12 days of rain since the opening.

The May 30, 1942 *Billboard* said that business so far for most circuses had been good. Ringling-Barnum described its Madison Square Garden take as sensational and Cole Bros. had been drawing fat houses when weather permitted. Many motorized circuses were also reporting good business. Gas rationing had gone into effect in the eastern part of the country in mid-May but it was opined by most show owners that this shouldn't affect attendance much. The only circus casualty of the season had been Bell Bros. which closed suddenly at Fairmont Heights, Md. after being out four weeks and three days.

The June 6, 1942 *Billboard* carried the following advertisement, "COLE BROS. CIRCUS can place at once to augment and enlarge its now great Side Show — Useful Side Show people and Performers, Novelty Act, Feature Freaks, Hawaiian Dancing Girls, Lecturers, Ticket Sellers, Colored Musicians and entertainers. Address Arthur Hoffman, care of Cole Bros. Circus as per route."

Hoffman, whose real name was Heritage, was a top notch sideshow manager and a circusman of many year's experience. It may be recalled that in 1926 he owned and operated the 15 car Heritage Bros. Circus.

Leaving Ohio the show moved into West Virginia to play Wheeling, May 19, returned to Ohio for Athens and Portsmouth, then went back to West Virginia for stands at Parkersburg, Huntington, Charleston (2 days), Clarksburg, Fairmount, and Morgantown. The weather was bad but business was good at Charleston, May 24-25. There was a late arrival in Clarksburg and the matinee didn't start until 5 P.M. This late starting resulted in there being only 30 minutes between performances. Gov. Neeler, an old friend of Zack Terrell, visited at both Charleston and Fairmount and praised the show in the press.

**Photo No. 16 - Unloading No. 30 blacksmith wagon from Cole Bros. flat cars season of 1942. Pfening Collection.**



An indication that the personnel situation was tight in virtually all departments can be seen in this ad which appeared in the June 13, 1942 *Billboard*, "COLE BROS. CIRCUS WANTS - Cowboys, Cowgirls, Rope Spinners, and Trick Riders immediately. Write all in first letter."

The show moved into Pennsylvania, May 29, at Uniontown with stands following at Altoona, Williamsport, Wilkes-Barre, and Scranton. Altoona was the best of them. Competition was close at Wilkes-Barre, June 2, as Wallace Bros. had played there only a week earlier, May 25. The initial date at Uniontown saw a fair matinee and good night house where Cole Bros. was the first railroad circus to play in two years. The sideshow had a good day and weather was ideal. Many visitors were on the lot that day from the Johnny J. Jones Exposition (railroad carnival) which was playing in Pittsburgh. Cole had near capacity houses in Wilkes-Barre, June 2, where the weather wasn't good but show got a break on publicity from newspapers and radio stations which helped bring out the crowds. Station WBAX broadcast the setting up of the tops in the morning as well as the afternoon performance. It was homecoming that day for Col. Harry Thomas, a former local radio announcer.

The first New York date was at Binghamton, June 4, which saw a big turnout despite a downpour of rain. The performances went off without a hitch although the backyard was ankle deep in water. Elmira and Niagara Falls came next, then the show moved on to Erie, Pa. for a date which was one of the most profitable stands in the area. It returned to New York the following day at Jamestown, then it was back into Pennsylvania at Meadville, June 10, and from there on into Ohio for four stands.

The June 20, 1942 *Billboard* said that so far in the season Cole Bros. had experienced 21 days of rain and although it has dampened the spirits of the troupers it hasn't dampened the ardor of the cash customers. In ordinary times it was pointed out such a spell of rain could be a disaster but





Photo No. 18 - Harry McFarlan, equestrian director, standing in front of No. 72, trunks wagon, on Cole Bros. lot, 1942. Pfening Collection.

with the nation's war economy booming, employment full, and the populace amusement hungry the show was doing great. Cole Bros. was pulling better than it ever had in the past.

Flint, June 15, was the first Michigan stand and was followed by nine additional dates in the state. Cole was the first circus to play a Sunday stand in Jackson and the result was a straw house at the matinee and the SRO sign was put out at night with several hundred turned away. Grand Rapids was satisfactory but not quite as big as 1941. Muskegon, June 23, gave the show what was said to have been the biggest patronage in the history of the city. While there Terrell purchased a large female chimpanzee, which was described as an ideal mate for Joe Daniels III. The two big chimps immediately began attracting plenty of attention in the menagerie. At Bay City, June 18, a last minute change in lots was necessary due to the regular one being under water. Circus fan, Jack Davis, came to the rescue and due to his efforts the train unloading was held up only 40 minutes while he secured permission to use a railroad owned lot. Terrell purchased a carload of birch planks for seats through Davis and later upon its arrival, much to his surprise found they had been cut to proper lengths and painted the proverbial blue and were all ready for show use. An observer noted Cole Bros. was moving fast these days, both in the performance and on its runs. Although there were railroad delays at times, the show had generally been getting fine service.

Leaving Michigan the show moved into Indiana for a two day stand in South Bend which was followed by one dayers at Gary and Hammond. Illinois was crossed in three stands, Joliet, Peoria, and Rock Island, then Cole moved for a profitable date at Des Moines, Iowa, July 2-3.

Both matinees in Des Moines had

two-thirds houses while the evening shows were capacity. While in the city the show purchased the elephant, Baby Mine, from the Iowa State Fair Board for \$750.00. Her name was changed to Kate or Katie, which some said was in memory of the elephant by the same name which perished in the Rochester quarters fire in 1940. At the time Baby Mine was purchased, Terrell also bought the pony, Dandy, for \$25.00 which had been a companion to the elephant. Baby Mine had originally been purchased by school children in Des Moines in 1929 and was a popular attraction in the city but was put up for sale as the army was taking over the fairgrounds where she was quartered for military use.

Also while Cole Bros. was in Des Moines prominent circus fan, Jacob A. Wagner, a charter member of CFA, presented to Terrell the famous old Two Hemispheres bandwagon which had been stored in one of the fairground's buildings after having been rescued by Wagner some years before from the old Fred Buchanan quarters in Granger, Iowa. The venerable old wagon, like the elephant, was loosing its home to the army. Terrell told the press that the wagon would be shipped to Louisville quarters with its future plans indefinite. However, the wagon never did get to Louisville but was stored in the open at the fairgrounds until acquired some years later by Dr. B. J. Palmer.

Following Des Moines the show played Atlantic then moved into Nebraska at Omaha, July 5, where the matinee drew better than a three-fourths house with a full one at night. At Lincoln Harry Chipman, press agent, and Harry Thomas got some very good publicity breaks. The weather in this area was good and crops promised to be the best in years. At Holdrege, Neb., July 10, a visitor said the big top was cooled by 25 big fans located around the track. This was in all probability the method used on hot days throughout the summer, although Terrell had earlier told reporters that an air conditioning unit had been ordered. It was reported in the



Photo No. 17 - Red ticket wagon, No. 63, on Cole Bros. lot, season of 1942. Pfening Collection.

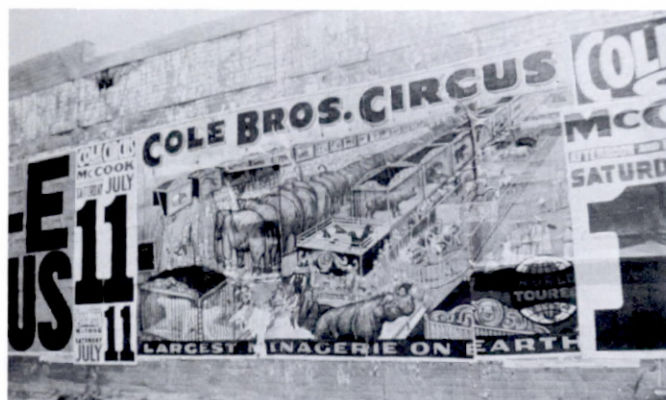
trade publications that Terrell had been buying a number of horses recently which were probably put into use as replacement or were to be trained for future use. McCook, July 11, was the final stand in Nebraska, then the show moved to Denver, Colo., for a two day engagement, July 13-14. Since an army mechanical depot had taken over the former Denver circus lot at East 38th Avenue and York Street, the Cole show broke in a new lot at East 37th and Gaylord.

The Denver stand was sensational. Three shows were necessary each day to handle the crowds and Ora Parks told the press that 45,000 saw the six performances. Only the first matinee was not a sellout. On the first night one of the heaviest rainstorms in weeks struck the show grounds accompanied by thunder and lightning. An announcement was made over the PA system that the tent was perfectly safe and that anyone leaving would be soaked in the rain, so the audience just settled back to enjoy the performance. When the flying act came on a regular waterfall began pouring through the spaces at the peaks of the big top, however, it continued, even though the performers had to swing back and forth through the water. Rain dampened the crowd which had gathered for the second night show but didn't prevent another capacity house. Newspaper and radio coverage of the show was huge. The press reported that the recently installed air cooling system (fans?) was working perfectly.

Moving from Denver the show played Pueblo on another great day which saw a capacity matinee and crowd on the straw to the ring curbs at night. Two additional Colorado stands, Alamosa and Trinidad, were played then the show moved into New Mexico for dates at Las Vegas, Albuquerque, Santa Fe, and Raton.

The Aug. 1, 1942 *Billboard* said that Cole Bros. which had enjoyed big houses since its opening was con-





**Photo No. 19 - Cole Bros. billing daub, menagerie scene, McCook, Neb., July 11, 1942. Photo by Joe Fleming.**

tinuing to draw heavily in the west. Trinidad, Colo., despite a late arrival due to the run through the mountains came up with two three-quarter houses. Albuquerque had a capacity matinee and at night the overflow was seated on the straw at both ends of the big top. Santa Fe, witnessed the show on one of the worst lots of the season. There was a terrific sandstorm during the matinee but the overall take for the day turned out to be much better than was anticipated by the management. The *Billboard* concluded by stating that Terrell was purchasing a number of young Palamino stallions en route. He had already bought six truly magnificent animals which would be trained during the winter for menage and liberty work. Final note said a contract had been signed for the show to again use the Louisville quarters.

The show moved back into Colorado at LaJunta, July 22, and was followed by dates at Colorado Springs, Ft. Collins, and Greeley.

Cole Bros. played Laramie, Wyo., Sunday, July 26. At the time I was in the army stationed at Ft. Warren in Cheyenne, a short 50 miles away, but was unaware the show would be in Laramie until too late. A few weeks later while in Laramie I saw the old billing paper and was sick of heart. I resolved if I was still in Cheyenne the next time the Cole show was close by I'd know about it and pay it a visit, which I most assuredly did the following season. Details in the next installment.

After the single date in Wyoming the show went into Nebraska with first stand coming at Sidney. Two more stands in the state were played, Alliance, and Scotts Bluff, then it returned to Wyoming for Casper and a matinee only engagement at Worland, July 31. The show entered Montana at Billings, August 1, following three successive runs of over 150 miles each.

The August 15, 1942 *Billboard* said that the show had only fair crowds at Helena, Mont., August 4. The weather

was excellent but the C. F. Zeigler United States Shows Inc. (motorized carnival) opened in town on night of August 3 for a week's run and it drew away a number of circus customers. Business was poor for both the sideshow and wild west aftershow. Terrell was quoted that his circus was now working short handed with seven men going into the armed forces this week.

A total of six stands were played in Montana then the show moved into Idaho to play Idaho Falls and Blackfoot before going on to Salt Lake City, Utah, August 10, where the Malone brothers came on the show for their annual visit.

The Aug. 22, 1942 *Billboard* reported that good business had been steady for Cole Bros. in the west. The show hit the jackpot at Salt Lake City where 90,000 soliders and war workers in the area were entertainment hungry. Despite 96 degree heat with a sweltering sun the matinee opened to a big crowd and it was necessary to give two shows at night to take care of the patrons. The second show in the evening didn't begin until after 10 P.M. with the aftershow lasting until the early morning hours. Several thousand waited in the menagerie and on the midway while the first night show was going on in the big top. Both sideshow and concessions did great business during the stand. The show was set up on the state fairgrounds which had been almost entirely occupied with army installations. The lot was hard to get to, parking facilities were poor, ground lighting bad, but nothing could hold the crowds back. The show's staff and all personnel did well under these difficult circumstances and there were no accidents nor incidents. Cole Bros. came in on Sunday and all was in readiness but no performances were given until Monday because of religious opposition to the showing on Sunday although there is no law to prohibit it. On Monday show date the matinee saw the crowds on the straw to the ring curbs, while first night show was a straw and finale a three-quarters house. The article also said Cole's swing through the defense and army



**Photo No. 20 - Cole Bros. herd of 15 elephants just unloaded from stock cars in rail yards, McCook, Neb., July 11, 1942. Photo by Joe Fleming.**

post areas of the west had been paying off with consistently good business. While in Salt Lake City there was a full hour of radio publicity over KLS, one of the biggest circus radio shows ever heard in the nation. Parley Bear, special events man with KLS, arranged the details. Events of the past few weeks were also covered and it was mentioned that Montana stands at Bozeman and Butte gave fine business and Idaho Falls, August 7, saw a surprise capacity matinee with turnaway at night. George Singleton, veteran boss canvasman, died suddenly on the lot at Blackfoot, Idaho on August 8. Beryl Wallaby and Ernestine White, both of whom had suffered broken ankles several weeks ago, were now back in their acts. Earl Page of the elephant department was seriously injured at Butte, Montana when he was attacked by one of the bulls.

Freddie Freeman wrote in his column in the same issue that this season was a bad one for the "tourists" on the show as they all have to work and he noted those biblebacks are heavy. Freddie also wrote that P. G. Lowery, sideshow bandleader, was suddenly taken ill in Casper, Wyoming, July 30, and was still in the hospital there, and also that Polly Insley was handling the 16 horse hitch in the Roman standing race. Freeman concluded his piece by saying that Blackfoot, Idaho had one of the grandest lots he ever saw, it being like someone's front lawn.

CFA P. M. Silloway caught Cole Bros. at several stands in Montana and wrote in the Aug.-Sept. 1942 *White Tops* that the show was very short handed on help and that he saw Zack Terrell himself folding chairs during the night tear down. He also noted that the six Wallabies trampoline act was down to three members because of minor injuries and several ballet girls were limping from recent injuries. While Ernestine Clark was out of the



performance Jimmie Reiffenach filled in for her act.

Additional Utah stands at Provo and Ogden were played, then the show returned to Idaho, August 13, at Pocatello. The following day at Twin Falls was a matinee only stand then came Boise. Cole Bros. went into Oregon for a Sunday date at Ontario, August 16, then spent the next week playing along the borders of Oregon, Idaho, and Washington.

A two day stand at Spokane, Wash. began August 23 where the show had two full matinee houses, a turnaway the first night, and straw house the next. While in the city it was reported the show arranged to increase the grandstand seating by 600 additional chairs but even this proved to be inadequate, so great was the crowd. Arthur Hoffman reported two big days of sideshow business and concessions were well patronized. On the first day there was a tie-up with the inaugural of Spokane's War Bond Bandwagon which drew more than 10,000 to the downtown area. Several Cole clowns performed before the bond program began and Victor Robbins band gave a concert. Weather was ideal.

While in this area the show had seen considerable opposition paper posted by Russell Bros. Circus, largest of the motorized shows on the road, which played a number of towns along the Cole route.

Cole Bros. was now entering the dim-out areas of the west coast. So as no difficulties would be experienced Terrell called a meeting at Ogden, Utah, August 12, of all department heads including General Agent J. D. Newman who returned to the show for the day, to hear instructions regarding dimouts and blackouts which might be encountered as the show moved into this area. Chief electrician, Louie Scott, said that blackout rules can be followed by the turning of a single

switch in the No. 1 light plant wagon. Although there had been an initial fear of possible Japanese bombing or even landings on the Pacific Coast early in the year these fears gradually diminished as the season progressed and by the time Cole reached the area in late summer there was little or no tenseness among the natives that this would occur. However, all population centers large or small had blackout and dim-out plans and various tests of these plans occurred frequently. The show's advance coordinated these tests as best it could and of course on show date the circus officials had to be prepared for any eventuality. No real difficulties ever occurred over the blackouts.

The November 1942 issue of George Hubler's Center Ring gave the following information concerning Cole Bros. tour while in the dim-out areas.

"While playing the West Coast, the show had six exits in the big top, a telephone on the announcer's box, and air raid wardens at their posts. Lights inside the tents were kept the same but the midway was shaded. Only real handicap came in the tear-down, with so many small articles to be picked up. Show has been very short of help and it is a miracle to everyone how the moves were made. Even the Ballet girls helped to put it up and down."

Following the big Spokane stand the show played Wenatchee and Everett, then moved into Seattle for three days, August 28-30. Terrell told a *Billboard* reporter that the show's business in Seattle was the biggest he had seen in his 38 years of circus tramping. Two days in Tacoma followed and after a single date in Longview, Sept. 2, the show journeyed to Oregon with initial stand at Portland for four days, Sept. 3-6. Business was very big and the following date at Salem (Labor Day) saw two straw houses. Additional Oregon stands came at Corvallis, Eugene, Roseburg, Medford, and Klamath Falls, and then the show moved into California for a Sunday date at Redding, Sept. 13. Single stands at Chico and Marysville were followed by two days in Sacramento and three in

Oakland, Sept. 18-20. CFA Walter B. Hohenadel, who was stationed at Camp Roberts, Calif., took a long bus ride to Oakland to catch the Cole Bros. Circus. While there he ran into Jack Voise, also stationed at Camp Roberts, who was visiting the show. Jack worked in the flying act during the afternoon performance and then he and Walter returned that evening to Camp Roberts.

Leaving Oakland the show played a string of one day stands at Vallejo, Palo Alto, Burlingame, San Jose, Stockton, and Modesto, then went on to Fresno for two days, Sept. 27-28. Moving southward the show was at Visalia and Bakersfield then on to Glendale for an evening only stand, October 1, followed by two performances the next day. Ordinarily Glendale would have been a one-day stand but because of the increased defense industry payrolls in the area the show felt it would support three performances.

Freddie Freeman writing in the Sept. 26, 1942 *Billboard* said that Digger Pugh got a badly strained back while loading trunks in the wagon one evening but Freddie noted there were a lot of performers on his side of the dressing room who will never sprain their backs unless they do it over-reaching themselves in making the cookhouse. A week later Freddie wrote that seven prominent Cole Bros. performers or staffers were now in the armed forces and observed that Uncle Sam was taking them rapidly these days. When the draft age was lowered from 21 to 18 in September this made it especially rough on keeping adequate labor in the various working departments of the show. Show owners would learn as the war progressed the labor situation would get rougher. Staff and performers alike had to pitch in and help get the show up and down each day. Female performers were not exempted. They folded and loaded chairs along with their male counterparts.

**Photo No. 21 - Cole Bros. big top on lot at McCook, Neb., July 11, 1942. This is the blue colored top purchased new at beginning of the 1941 season. Photo by Joe Fleming.**



**Photo No. 22 - Cole Bros. menagerie top on lot at McCook, Neb., July 11, 1942. No. 40 menagerie wagon is in foreground. Photo by Joe Fleming.**





The Los Angeles stand began October 3 and ran through October 11. The Oct. 17, 1942 *Billboard* in a major article with headlines, "COLE. LOS ANGELES DATES BIG. Capacity nights scored in Area, Show on Coast first time since 1940." The piece went on to say that Cole Bros. overall played to fair matinees and capacity night houses during its nine day stand. Weekend matinees, however, were great with two performances given on Sunday, October 4, the second day of the run on the Washington and Hill streets lot. All reserved seats, including special boxes, were sold out at the downtown sale. First matinee began at 2 P.M. and second at 3:45. Both shows had the audience on the straw to the ring curbs. At night it was a capacity house. The sideshow did terrific business and did not close until 1 A.M. The traditional press party was held in the cookhouse, Saturday night, Oct. 8, with 75 members of the local press on hand. Shirley Byron, rider, joined the

and all special trains to sporting or other amusement events were prohibited. The ODT said these measures were necessary to ease the burden on the heavy defense movements. Cole Bros. received its permit along with other rail circuses and carnivals which would be effective until December 1, 1942 when all would expire. This assured movement of the train for remainder of the season as planned.

After Los Angeles came three days in Hollywood, single stands at Santa Monica and North Hollywood, a two day engagement at Long Beach, October 18-19, then one dayers at Santa Ana, Whittier, Pasadena, Pomona, and San Bernadino, with final stand in California coming at Riverside, October 24.

The Oct. 24, 1942 *Billboard* said that Cole continued to draw heavily on its west coast dates. Final Friday night in Los Angeles saw the crowd so heavy it was necessary to cut the hippodrome

Terrell entertained the movie colony with dinner in the cookhouse followed by the evening performance. Last California stand at Riverside gave two full houses, then the show began a 374 mile Sunday run to Phoenix, Arizona where performances were scheduled for October 26-27. A feed and water stop enroute came at Yuma.

The late Hugh McGill once gave me a copy of an interesting letter in his files which he received from Zack Terrell, dated Oct. 28, 1942. It read in part.

"We had a slow run into Phoenix. Stopped to water and feed the animals in Yuma, and about thirty of our folks missed the train. However, they caught us along the line. California was very good to us and we enjoyed seeing all our friends again."

The first matinee in Phoenix had a three-fourths house with straw at night. Second day's matinee was capacity with night turnaway. Tuscon, Oct. 28, had a half house in afternoon and capacity at night. The next stand



**Photo No. 23 - No. 70 ring stock wagon on Cole Bros. lot 1942. Note block type lettering, distinctive design for numbering, and solid rubber tired carnival type wheels, all important keys for identifying wagons on the 1942 show. Photo by William Koford (Al Conover Collection).**

show while it was in Los Angeles, to work the 16 horse Roman Standing hitch. General Agent J. D. Newman spiked a local news rumor that Cole would winter in Baldwin Park, Calif. He assured all that the show would return to Louisville upon conclusion of the season. The article noted that the show had also done good business in its recent stands prior to Los Angeles. At Glendale the train did not arrive from Bakersfield until 3:30 P.M. and the night show started at 9:45 P.M. Next day there was a capacity matinee and straw house at night.

While in the southern California area the Office of Defense Transportation, ODT, announced some stiff new regulations. Circuses would have to get a permit from ODT to move their trains. All passenger train schedules were frozen as of September 26, 1942

track acts as people were sitting to the ring curbs. It was announced the show had ordered a new big top and menagerie top for the 1943 season. The present menagerie tent will then be used as the padroom and this will eliminate a baggage wagon and the horse fair tent. Harry Chipman of the press department left Oct. 12 to report to the army at Ft. MacArthur.

While in California the show acquired a number of new menagerie animals. Six new sea lions were purchased at Santa Barbara, two zebras came on in Hollywood, and at Long Beach Terrell bought Bert Fisher's giant movie chimpanzee, Bessie, which gave the show a total of three large chimpanzees, two females and a male. A troupe of performing rhesus monkeys was also purchased to be used in winterquarters performances.

The Oct. 31, 1942 *Billboard* gave the final news of Cole's California tour, saying the three day stand in Hollywood wasn't so hot, but Venice gave two straw houses. North Hollywood had a strong matinee and straw night house. While in Hollywood



**Photo No. 24 - No. 52, big top lighting and P.A. wagon, on Cole Bros. lot, 1942. This wagon was formerly on Christy Bros. and when used by Cole Bros. as late as 1940 it had a large oval carving on the side which by 1942 had been stripped off. Photo by William Koford (Al Conover Collection).**

was to be Douglas but a severe rain and wind storm caused the show to cancel the date. The stock was unloaded, fed, and watered, and cookhouse erected for the workingmen. The train left at 2:30 P.M. for El Paso where two days were scheduled for October 30-31. The weather was cold but clear in El Paso. A very long Sunday run of 609 miles over the Southern Pacific then took the show to San Antonio for another two day stand. While in San Antonio the Ringling-Barnum advance car was in town and members of both shows visited on the Cole lot and in the lobby of the Hotel Gunter. Cole was at Victoria, Texas, Nov. 4, which was followed by another long run, this time 279 miles to Orange, Texas (where the author's brother was born in 1915). Performances were scheduled in



Orange for November 6 and the run was made on the 5th which was on a Thursday. Ordinarily the show could have made the town in time for performances that date, however, show officials knew such would be impossible because of the heavy wartime rail traffic so no performances were scheduled until the next day. After Orange the show went into Louisiana for stands at Lake Charles and Monroe. Cole next moved to Mississippi with initial date in Jackson, November 10. This was later to be termed the record one day stand of the entire 1942 season with the show claiming to have drawn between 19-20 thousand patrons for three performances that day. It was the first major circus in Jackson since 1936. Public schools were turned out for a half holiday and state officials excluded Jackson from a scheduled state wide blackout practice because of the show's appearance in the city. Over 1500 were turned away at the matinee

sideshow opened at 8:30 P.M. and night performance started at 9. Crowds of patrons stood patiently waiting for doors to open. The next day, Sunday, the matinee had a half house with attendance at night a little better. It was the first time for a circus in Mobile on Sunday. Sideshow business was light that day. Rain starting at 9:30 P.M. at night hampered the tear down and loading.

From Mobile the show moved 85 miles on the L & N to Pensacola for the final stand of the season, Nov. 16-17. The Nov. 28, 1942 *Billboard* told of the closing and said the show returned to Louisville quarters immediately after the final performance. The 1942 tour had taken the show to 158 cities where 395 performers were given. It had travelled 15,223 miles. Terrell announced the show planned to go out in 1943. He was quoted,

"We may not travel as far and may make longer stands in the cities where we play. We expect to keep crews

of debt which had plagued it since its bankruptcy in 1938.

The Dec. 5, 1942 *Billboard* said the Cole train arrived in Louisville in good time after a two hour feed stop in Montgomery, Ala. after the unloading, work started immediately to get the zoo ready in time to open Thanksgiving Day.

John Robinson IV of Cincinnati presented his elephant, Pitt, the last of the famous John Robinson elephants, to Mrs. Zack Terrell and it arrived in Louisville quarters on November 28 in a special baggage car. With the acquisition of Pitt the Cole Bros. herd now had 16 elephants, which included Tony, Big Babe, Carrie, Louie, Jean, Joe, Little Jenny, Nellie, Tessie, Wilma, Blanche, Big Jennie, Little Babe, Trilby, Kate (formerly Baby Mine), and Pitt.

Cap Seymour and Curly Stewart, the show's two superintendents, planned to begin work at quarters right away, saying they planned to build several



**Photo No. 25 - No. 82, stake and chain wagon, on Cole Bros. lot, season of 1942. Big top is in background. This wagon was one of many which had solid rubber tired carnival type wheels added for the 1942 season. Photo by William Koford (Al Conover Collection).**

and first night performance was also a turnaway with final show starting at 9:45 P.M. The 30 cent reduced matinee prices for school children was so popular that downtown traffic was blocked in front of the Daily News where the circus ticket booth was located. Police had to disperse the crowd for blocking the sidewalk.

Additional Mississippi stands came at Laurel, Hattiesburg, and Gulfport, then the show moved to Mobile, Ala. for two days, Nov. 14-15. Ringling-Barnum had earlier played Mobile on Nov. 2-3. The Cole train was 9 hours late arriving due to a long wait for a locomotive, hot boxes, and delays due to heavy movements of other wartime traffic. The train once in Mobile was unloaded three miles from the Fulton and Hall's Mill road showgrounds and was not on the lot until 3:30 P.M. The

working in quarters this winter taking care of the menagerie and repairing equipment."

The same issue of *Billboard* in commenting on the circus season just concluded said in headlines, "CIRCUS BIZ ALL TO GOOD—shows did very well, most coming on winners." The article noted that the nation's two railers, Ringling-Barnum and Cole Bros. had very successful seasons as did some of the motorized outfits, Russell Bros., Wallace Bros., Dailey Bros., and Hunt Bros. It stated that Cole had one of its best tours, playing to average good business all along the line.

Noyelles Burkhart says that 1942 was the best of the wartime seasons for the show. Although I have no positive information it is generally felt that with the very good profits of the 1942 season Terrell was able to pay off the remainder of the mortgage held by Associates Investment Co. of South Bend, Indiana. Some sources connected with Associates claim the show never did pay the full amount due but in any event were given a complete release and thus the show was finally able to get from under the heavy hand



**Photo No. 26 - No. 73, padroom wagon, on Cole Bros. lot, season of 1942. Photo by William Koford (Al Conover Collection).**

new baggage wagons. General repair work on all equipment would start on January 1.

The Dec. 12, 1942 *Billboard* said the quarters zoo got off to a good start, opening Thanksgiving as planned. Crowds were at the zoo building all afternoon. Two performances were given featuring Joe Belovokey and his trained sea lions, John Smith and his military ponies, and Eugene Scott, Ted White, and Paul Jones each presented an elephant act. Two pongurs were born on Thanksgiving Day.

The next week's *Billboard* said that Cole Bros. shop machinery was being overhauled preparatory to readying the cars and wagons. The rail coaches were to undergo a general overhauling and streamlining as to berth and stateroom arrangements and it was mentioned the show planned to build a new ticket wagon, cages, and baggage wagons. Several carloads of lumber had been purchased and all new stringers, jacks, and biblebacks were



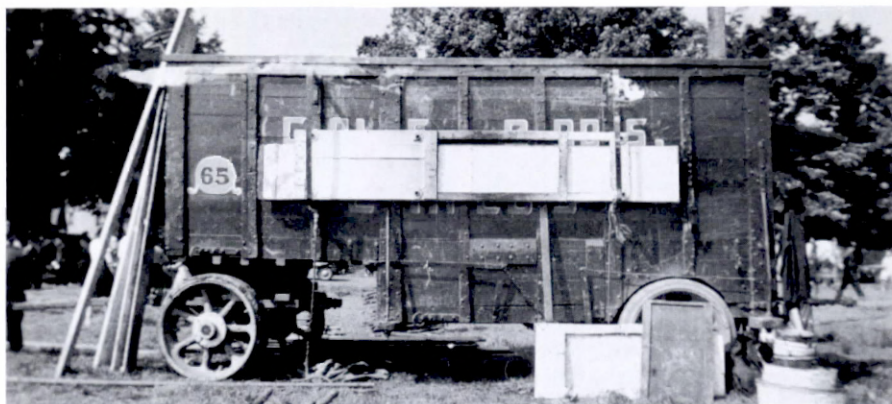


Photo No. 27 - No. 65, candy wagon (concessions) on Cole Bros. lot, season of

1942. Photo by William Koford (Al Conover Collection).

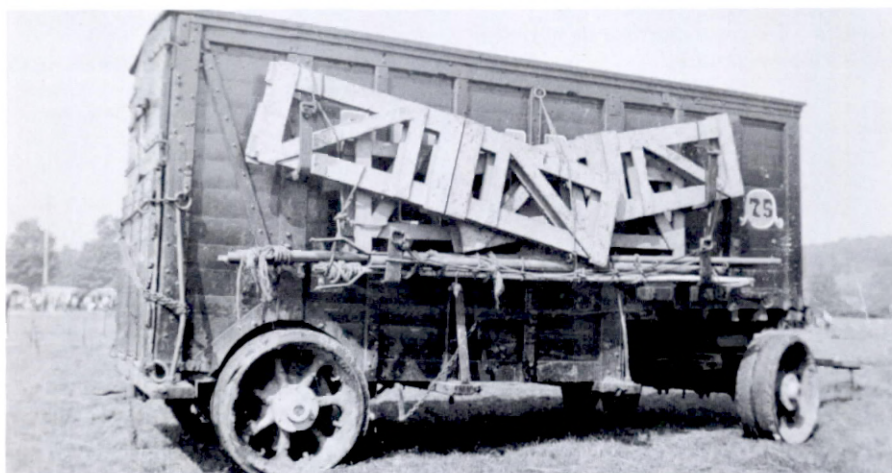


Photo No. 29 - No. 75, props, wagon on Cole Bros. lot, season of 1942. Note the difference style of solid rubber tired car-

nival type wheels used on the various wagons this season. Photo by William Koford (Al Conover Collection).

to be built as it was planned to increase the seating arrangement by making it two rows higher.

The Dec. 26, 1942 *Billboard* said that the training barns would not be opened to visitors at Cole quarters this winter as several novelty turns were being worked out in the horse and elephant departments which will not be announced until just before the new season opens. It was mentioned that Eugene Scott was in charge of the elephants and Mrs. Harry McFarlan had the wardrobe department. Terrell announced that he planned an outstanding spec in 1943 and work on the new wardrobe would begin Dec. 26, also that he planned to use twice as many ballet girls as in 1942.

As the year came to an end, the first full year of U.S. involvement in World War II, circus owners were pondering their moves for next season. It was well known that John Ringling North, head of Ringling-Barnum, favored closing up shop for the duration, however, he was soon to be disposed in favor of Robert Ringling who thought differently. Zack Terrell was ready to

hit the road as usual and was making his plans accordingly. However, the deciding factor lay in the hands of the ODT and other government wartime agencies, and only time would tell what the situation would be by time the 1943 season rolled around.

Note: Credits for those helping with this article will be given upon conclusion of the final installment in this history of the Cole Bros. Circus 1941-50.

#### Cole Bros. Wagon List 1942

No. 8 Cage, 9 Cage, 10 Cage, 11 Cage, 12 Cage, 14 Cage, 15 Cage, 16 Cage, 17 Cage, 18 Cage, 19 Cage, 20 Cookhouse baggage, 21 Boiler wagon, 30 Blacksmith, 40 Menagerie, 50 Generators, 51 Generators, 51 Generators, 52 Big top lighting and P.A., 62 Columbia white ticket wagon, 63 Red ticket wagon, 65 Candy wagon, 70 Ring stock, 72 Trunks, 73 Padroom, 74 Padroom, 75 Props, 80 Big top poles, 81 Stringers, 82 Stake and chain, 83 Blues, 84 Blues, 85 Chairs, 86 Chairs, 87 Big top canvas, 88 Big top canvas, 90 Stake and chain, 91

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Newspaper ad for Cole Bros. stand at Los Angeles, Calif. Oct. 3-11, 1942. Joe Bradbury Collection.

Blues, 92 Blues, 93 Jacks, 99 Stake driver, 101 Ring curbs and stringers, Train light plant.

Also: 4 Mack trucks, 2 caterpillars, Mother Goose and Old Woman in Shoe tabs.

(Originally printed in George Hubler's Magazine, "Center Ring")



# EDWARD KENDALL

## AMERICA'S FIRST CIRCUS BANDMASTER

By Robert Kitchen

From its earliest days, music has always been a part of the circus. Philip Astley, father of the modern circus, performed to two fifers and his bass drum playing wife.<sup>1</sup> The Quick and Mead Circus of 1826 reportedly performed to a hurdy gurdy; a single fiddler the only musician for an early John Robinson performance.<sup>2</sup> As circuses continued to expand and improve, so did their music. As early as 1833 the menagerie of Gregory, Crane, Waring and Tufts boasted a band of musicians.<sup>3</sup> This is one of the first mentions of a band in connection with a circus, although its makeup is unknown. In 1837 Purdy, Welch, Macomber and Co. marched into Albany, New York, led by the Boston Brass Band directed by Edward Kendall.<sup>4</sup> This 15 piece band provided all types of music and must have created quite a stir in entertainment starved America. Our prime interest here is focused on the leader of that band, Edward Kendall, better known as Ned Kendall. Ned's name was to show up in circus advertising all through his career as a musician.

Musicologists today recognize Ed Kendall as one of the greatest musicians in American history, and a major contributor to the development of band music in America. Ned's contribution to circus music is generally played down and his association with circuses generally considered as part of his declining years. In time we will take up this later charge and hopefully put it to rest once and for all.

Edward (Ned) Kendall was born on March 20, 1808 in Newport, R.I., where his father was serving in the military at Fort Wolcott.<sup>5</sup> Ned's birthdate is often given as March 1, but I take the March 20 date from his gravestone in Forest Hill Cemetery in Boston. Ned's older brother, James, was born in Savannah, Georgia, on August 29, 1803. Both boys were trained in fife and drum and were adept at playing these instruments.

In 1815 the Kent or keyed bugle was introduced into the United States, and sometime after that young Ned began to take instruction in this new instrument. It was to be a serendipic choice that would propel him to fame. Although his brother James was perhaps the better musician, it was young Ned's choice of the keyed bugle that would make him the more famous.

Perhaps we should dwell awhile on the Kent bugle, and show its importance in the development of band music, and more specifically the



Edward (Ned) Kendall is pictured in an engraving, his keyed bugle at the side. Courtesy of the Henry Ford Museum, Dearborn, Mich.

development of the brass band. Before the introduction of the Kent Bugle Bands consisted primarily of woodwinds, which played the melody. Bugles, because they could not play a full scale, were relegated the rhythm parts. In 1810 the Kent bugle was patented in Dublin by a man named Halliday.<sup>6</sup> The keyed or Kent bugle was a soprano instrument with holes and keys much like a saxophone. The number of holes and keys varied as the instrument was developed. These holes and keys numbered from 6-12, making each a unique instrument in itself. In 1815 the keyed bugle arrived in the United States and with it the development of the brass band. It now allowed for brass instruments to be the leading melodic voice in the band. It also became a popular solo instrument. The Kent bugle was to remain popular through the 1840's and 50's until replaced by the more versatile and easier to play valved cornet.

Kendall made his professional debut in Boston sometime after 1825. His first solo performance may have been in 1830 with the Tremont Theater Orchestra under the direction of his brother James.<sup>7</sup> Kendall developed his skill to greater height, and became popular with the masses. He played with his brother's Boston Brigade Band for some time, and in 1835

organized the Boston Brass Band, one of the first brass bands in America. This band became the rage of Boston and the whole Northeast. Kendall's fame spread even further, and his services as a soloist were much in demand.

Music historians have generally downgraded Kendall's association with circuses. The general feeling being that circuses and their music were low forms of the art. One particular story seems to have gone a long way in spreading how Kendall had declined to the point of being in a circus band. This story has since been picked up by other historians and repeated. The original story appeared in the *Marlboro (Mass.) Times* and was written by Rev. George H. Emerson sometime after the death of Kendall.<sup>8</sup> Rev. Emerson was a Bostonian minister who had thrilled to the playing of Kendall in the 1830's. The Reverend was now serving in Dayton, Ohio in 1847. As he walked down a street he came upon a large poster advertising the Spaulding and Rogers Circus. This did not interest him, but he caught sight of the name Kendall on the poster. At first he couldn't believe his eyes. Was it "the" Ned Kendall? When the circus parade passed by he knew. His ears told him that this was indeed the great Ned Kendall. But why had he stooped to playing with a broken down circus? This story has been picked up by other historians, perhaps not so familiar with the times.

One must realize that in the mid nineteenth century the circus was openly despised by the Protestant clergy. The circus was considered to be spawned by the devil. It was a waste of time that took honest men away from their work. It had no soul saving qualities. The circus was preached against from the pulpit. Fortunately the populace could not see the sin in this popular entertainment. Rev. Emerson's repulsion by the circus, however, did not go so far as to keep him from climbing a woodpile near the circus lot to listen to Kendall play.

What our Rev. Emerson had in fact seen, was a circus with its finger on the pulse of America. One that knew that Ned Kendall was a drawing card worth the price of admission. Circuses have survived so long because they have been able to give the public what it wants. Later on in the century Ringling Bros. Circus would feature the great Liberati and his band in center ring concerts. This also was done at the height of Liberati's career. What Rev.





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**ADMITTANCE ONLY 25 CENTS—CHILDREN UNDER 10 YEARS OF AGE HALF PRICE.**



**THE BOSTON BRASS BAND, EDWARD KENDALL, LEADER.**

The marching band consists of the number of men, viz: the fifteen Musicians provide the Caravans, and take the lead on entering into places of exhibition. They are mounted on horseback, and part of them occupy seats in the Howdah on the Elephant's back. The Band is furnished with a great variety of popular Music, from the most eminent composers, consisting of Overtures, Pot-pouris, Cavettas, Marches, Waltzes, Quick Steps, and a choice selection of Spanish Music, from some of the authors, all of which is expressly arranged and dedicated to E. Kendall's Brass Band, the musical talent of which is not surpassed in any country. These performances alone are worth more than double the price of admission, and afford the highest gratification.

"The Lion and the Lamb shall lie down together, and a little Child shall lead them."

Emerson saw was a first rate circus with a first rate attraction, not a broken down circus with a broken down musician on the skids as he would have us believe. Unfortunately the Reverend created a myth that would live a long time.

In fact Kendall's circus career extended over the entire span of his music career. In 1835 Kendall organized the Boston Brass Band. Just two years later Ned and the Boston Brass Band were traveling throughout the East with the Purdy, Welch, Macomber and Co. Menagerie. No doubt patrons from far and wide came to hear Kendall give his rendition of "Wood Up Quickstep", a tune written by his good friend, John Holloway. This catchy number became synonymous with Kendall. Other numbers such as "Money Musk", "Wrecker's Daughter" and "Winslow Blues" also added to Kendall's fame and the demand for his services spread.

In 1841 Kendall was with the Sam H. Nichols Amphitheater (Circus).<sup>9</sup> During 1842 Kendall left the Boston Brass Band and was replaced by Eban Flagg. This same year Ned was with the Spaulding and Rogers North American Circus, and his name was to appear with this title several times throughout his career.<sup>10</sup> This show

Edward Kendall, and The Boston Brass Band, are featured in this newspaper ad used by Purdy, Welch, Macomber & Co. during the season of 1837. Pfening Collection.

would grow to be one of the major American circuses of the nineteenth century.

Shortly after his first sojourn with Spaulding and Rogers, Ned teamed with his brother James, a noted clarinetist of the day; Miss Anna Stone, a celebrated Boston vocalist; and several others to form a concert company. This company traveled throughout the United States playing at major centers of population. No doubt Kendall's circus experience had given him the notoriety and knowledge to make this a successful venture. This concert company lasted for some time and broke up when Miss Stone retired from singing to get married.

In 1847 Kendall was back with the Spaulding and Rogers Circus.<sup>11</sup> This is the "broken down" circus that Rev. Emerson referred to in his article. By this time the show had grown to be one of the major circuses in the United States, and Kendall was at the height of his career. Kendall's career was far from being over.



## SPALDING & ROGERS' TWO CIRCUSES!

Combining, this year, both their **FLOATING PALACE CO.,** AND THEIR

### North American Circus!

Are now on a tour of exhibitions in the New England and Middle States. Admission to the whole, 25 cents only. Doors open at 1 and 7 P. M. Performance half an hour thereafter.

The Double Establishment will be heralded, in triumphal procession, by **KENDALL'S BRASS BAND!** LED BY THE WIZARD BUGLER, **NED KENDALL!**

IN A Grand Floral Car of Statuettes, with MONS. PAUL alone

**Driving Forty Horses.** A SOLO ON KENDALL'S MAGIC BUGLE, will be given at every performance.

In addition to the Two Equestrian Companies, A COMPLETE **DRAMATIC CORPS,**

WITHOUT EXTRA CHARGE, will produce every night, the exciting Patriotic Spectacle of

**"OLD PUT,"** Or, the Spirit of '76!

introducing the principal incidents and prominent characters of the Revolutionary struggle, concluding with the thrilling tableau of

**GENERAL WASHINGTON**

ON A LIVE WAR HORSE! borne around on the shoulders of his "brave Continentals."

The performers, all talented, some old favorites at the North, and others fresh from abroad and the South, are more numerous than have ever before been brought together.

**THE MAN-MONKEY**, of whom no adequate description can be given; **BILL LAKE**, the great New Orleans Clown;

**M'LE AGNES**, the great Creole Gymnast;

**WALTER AYMAR**, the best living Bareback Rider;

**C. J. ROGERS**, the unapproachable Dramatic Equestrian;

**Mrs. LAKE**, the popular Southern Equestrienne;

**Mrs. F. ORMOND**, the beautiful Scenic Equestrienne;

**Messrs. MAGILTON and LA THORNE**, the famous Motley Brothers;

**JING-FONG-CHE**, the Celestial Magician;

**LE JEUNE CLARENCE**, the young Equestrian Hero;

**Messrs. HENRIE and DURAND**, the famous performers of the Perche Equivoise;

**S. D. BALDWIN**, the great English Wizard and Juggler;

**Messrs. DURAND, GINTY, HENRIE and THORNE**, four additional Trick, Pantomime and Gymnastic Clowns;

**Messrs. BROWN, DUFF, CHAFFERS, WHITE, STANNARD, WILSON, & C. & C.**

The wonderful Trick Ponies, **ARISTOOK and BIG THUNDER** and the trained War Horse **BUCEPHALUS.**



**WILL EXHIBIT IN NEWBURYPORT** On **FRIDAY, June 23d,**

Haverhill—Thursday, June 22d.

Exeter—Saturday, June 24th.

Portsmouth—Monday, June 26th.

Kendall was featured with the Spaulding & Rogers Circus for a number of years. This 1854 newspaper ad lists Kendall's Brass Band, led by the wizard bugler, Ned Kendall, in a Grand Floral Car of Statuettes pulled by forty horses. Pfening Collection.



# NIXON'S GREAT AMERICAN CIRCUS!

## KEMP'S Mammoth English Circus,



Will perform together in the same tent,  
At FALL RIVER, on DANFORTH st., below Main  
On SATURDAY, SEPT. 11th.,  
AFTERNOON AND EVENING.  
ADMISSION TO SEE ALL, ONLY 25 CENTS

The Greatest Team in the World:  
A WOMAN WILL DRIVE 40 HORSES.  
Holding the reins and guiding them, unassisted through the  
principal streets.

The Grand Procession will enter Town at 10 o'clock, A. M.  
The Great Music Carriage, the band led by the renowned NEI  
KENDALL, will be  
DRIVEN FORTY IN HAND BY A LADY.

The Nixon & Kemp Circus of 1858 was  
the last show Edward Kendall appeared  
with. This newspaper ad lists a Great  
Music Carriage pulled by forty horses  
driven by Madame Mason. Author's  
Collection.

Ned Kendall was to appear only once  
more with a circus. In 1858, at the close  
of his musical career, Ned appeared  
with Nixon's Great American Circus  
and Kemp's Mammoth English Circus.<sup>16</sup> However, Ned did not lead the  
show band. That was done by Peter  
Forst and his English Brass Band. Ned  
led the band on the bandwagon pulled  
by a forty horse hitch, driven by a lady  
driver (Madam Mason). He perhaps  
also gave a short center ring concert.  
Ned was to end his musical career  
shortly after this, as the ravages of  
tuberculosis began to take its toll.

In 1859 his health began to fade, and  
on October 26, 1861 he passed away in  
Boston.

During his lifetime Kendall became  
a legend. He was referred to as the Paul  
Bunyan of New England. There are so  
many stories told about him that it is  
difficult to separate fact from fiction.  
There are, however, some stories that  
are at least plausible with some facts  
to back them.

One such story is that during a  
parade, when he was a leader of the  
Boston Brass Band, the rival Boston  
Brigade Band failed to salute as they  
passed Kendall and his band. Kend-  
all's response was, "Boys, the other  
band shan't play a note all the way  
home; we'll keep a humming." At that  
the leather lipped Kendall and his  
Boston Brass Band played loud and  
long for the rest of the parade.

Another story tells of an incident  
that happened during Kendall's visit  
to London. While strolling the streets

Ned heard the strains of band music.  
Following the sound he came to the  
rehearsal hall of the Grenadier  
Guards. He quietly listened as a bugler  
attempted a new piece with a great deal  
of difficulty. Kendall asked if he might  
not attempt the piece. After some  
ridicule from the band, the leader con-  
sented to give this upstart a chance to  
prove himself a fool. All were amazed  
with his masterful playing. The band-  
master said "Good heavens, sir! Who  
are you?" "My name is Edward Kend-  
all from America," was his reply.

As the symptoms of consumption  
began to overtake Kendall in 1859, he  
probably played his beloved bugle less  
and less. Consumption, being a disease  
of the lungs, slowly sapped his  
strength. As mentioned before he died  
on October 26, 1861. The funeral was  
held on the 29th at the Hollis St. Church  
with Rev. William R. Alger conducting  
the services. The brass band that he  
was associated with for so many years  
was present. They played three pieces,  
and while they played the first piece, a  
former student (F.H. Weston) took that  
silver bugle from its case. He laid it on  
the coffin, where it remained  
throughout the services.<sup>17</sup> Kendall is  
buried in the old Forest Hills  
Cemetery, beside his wife.

There is no dispute as to the  
greatness of Ned Kendall as a keyed  
bugle player. However, his impor-  
tance as a circus band leader has not  
been recognized. Part of this stems  
from the bias against circuses that  
existed during the mid nineteenth cen-  
tury, and from the fact that music  
historians have not had access to cir-  
cus resources.

Hopefully I have shown Kendall's  
long association with the circus. This  
association was carried on throughout  
his long musical career, not just at its  
end. The circus was an important facet  
of Kendall's life and career. He  
perhaps can justly be called America's  
first circus bandmaster of note.

### Notes

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3. Parkinson, p. 3.
4. Parkinson, p. 3.
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6. Robert E. Eliason, "Keyed Bugles in the United States", (Washington, D.C.: Smithsonian Institution Press, 1972) p. 5.
7. Eliason, p. 23.
8. "Reminiscences of the World's Greatest Keyed Bugler", The International Musician, January 1941, p. 22.
9. "Band Masters with Circus and Seasons", Circus History, Sheridan, Who. 1958.
10. Ibid
11. Ibid
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15. Ibid
16. Fall River, Mass. News, Sept. 2, 1858.
17. Op. cit. (note 5)





# DOWNIE AND WHEELER'S WORLD'S BEST SHOWS COMBINED

TWO COLOSSAL AGGREGATIONS OF WORLD  
WIDE REPUTATION, COMBINED IN ONE,  
**GRAND COMPREHENSIVE  
EXHIBITION.**

TRAVELING IN ITS OWN,  
SPECIAL TRAINS OF DOUBLE  
LENGTH RAILWAY CARS.

AND REQUIRING,  
**TWO BIG RINGS AND  
HUGE ELEVATED  
STAGE.**

TO PROPERLY PRESENT  
ITS MYRIAD OF  
**NEW AND  
NOVEL  
FEATURES**



FAMOUS  
FROM OCEAN  
TO OCEAN  
AS THE BEST

## DOWNIE & WHEELER'S WORLD'S BEST SHOWS COMBINED

### TEN ACRES OF TENTS

BENEATH THE CANVAS CANOPIED  
AREA OF WHICH ARE EXHIBITED THE,


**WORLD'S BEST CIRCUS,  
NEW OLYMPIA HIPPODROME,  
WORLD OF WONDERS,  
COSMOPOLITAN HORSE FAIR &  
"MAMMOTH MENAGERIE"**

A COLOSSAL CANVAS DOMED,  
ZOOLOGICAL GARDEN.  
SPECIAL LOW RATE EXCURSIONS,  
ON ALL RAILROADS.

### TWO PERFORMANCES

DAILY, RAIN OR SHINE

### DON'T MISS

Seeing the World's Largest and  
most  
diversified **SHOWS** 

### FREE EXHIBITIONS

1 AND 7 P. M.

DOORS OPEN AT 1 & 7 P. M.

Performance 1 hour  
later.

